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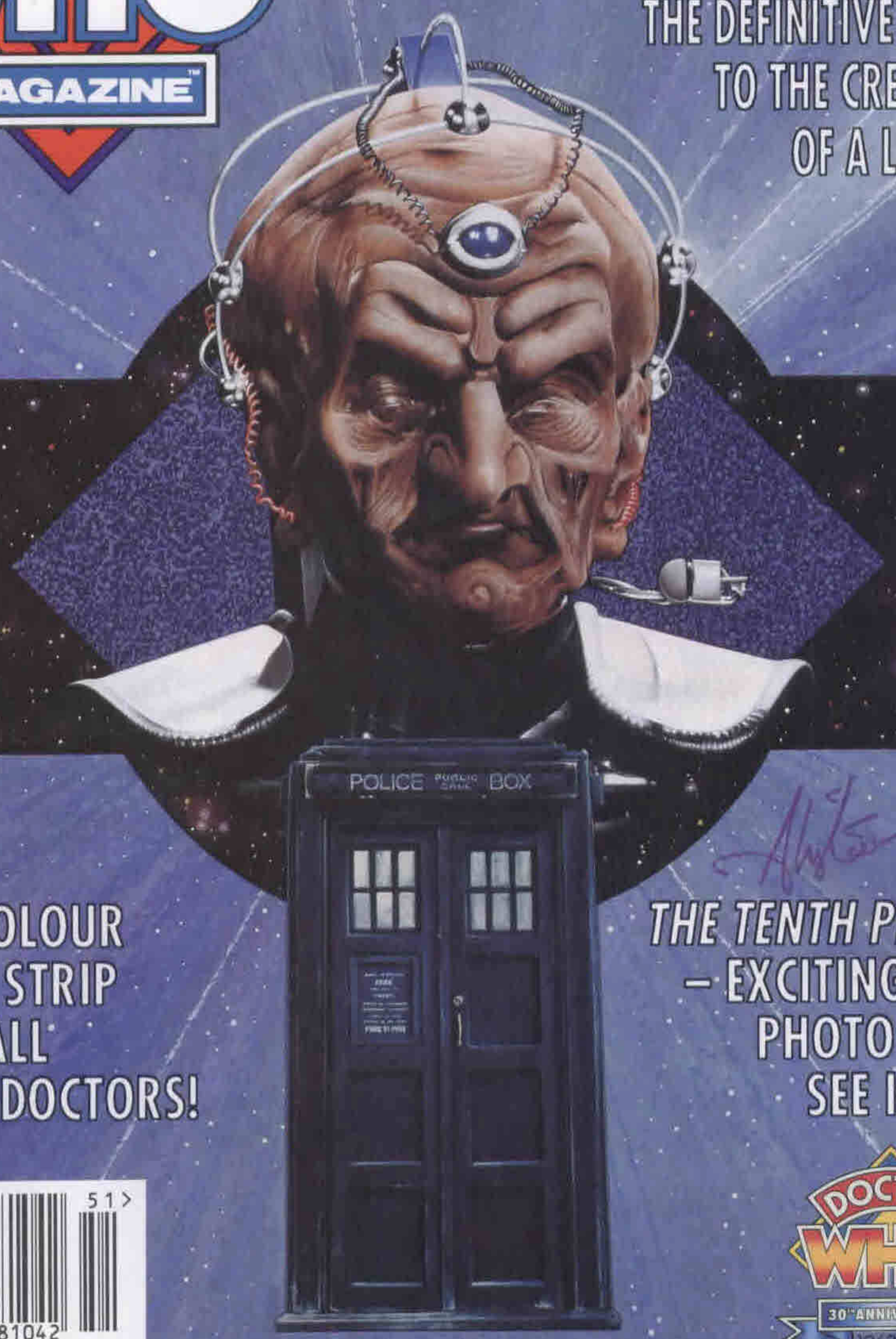
THE DEFINITIVE GUIDE
TO THE CREATION
OF A LEGEND



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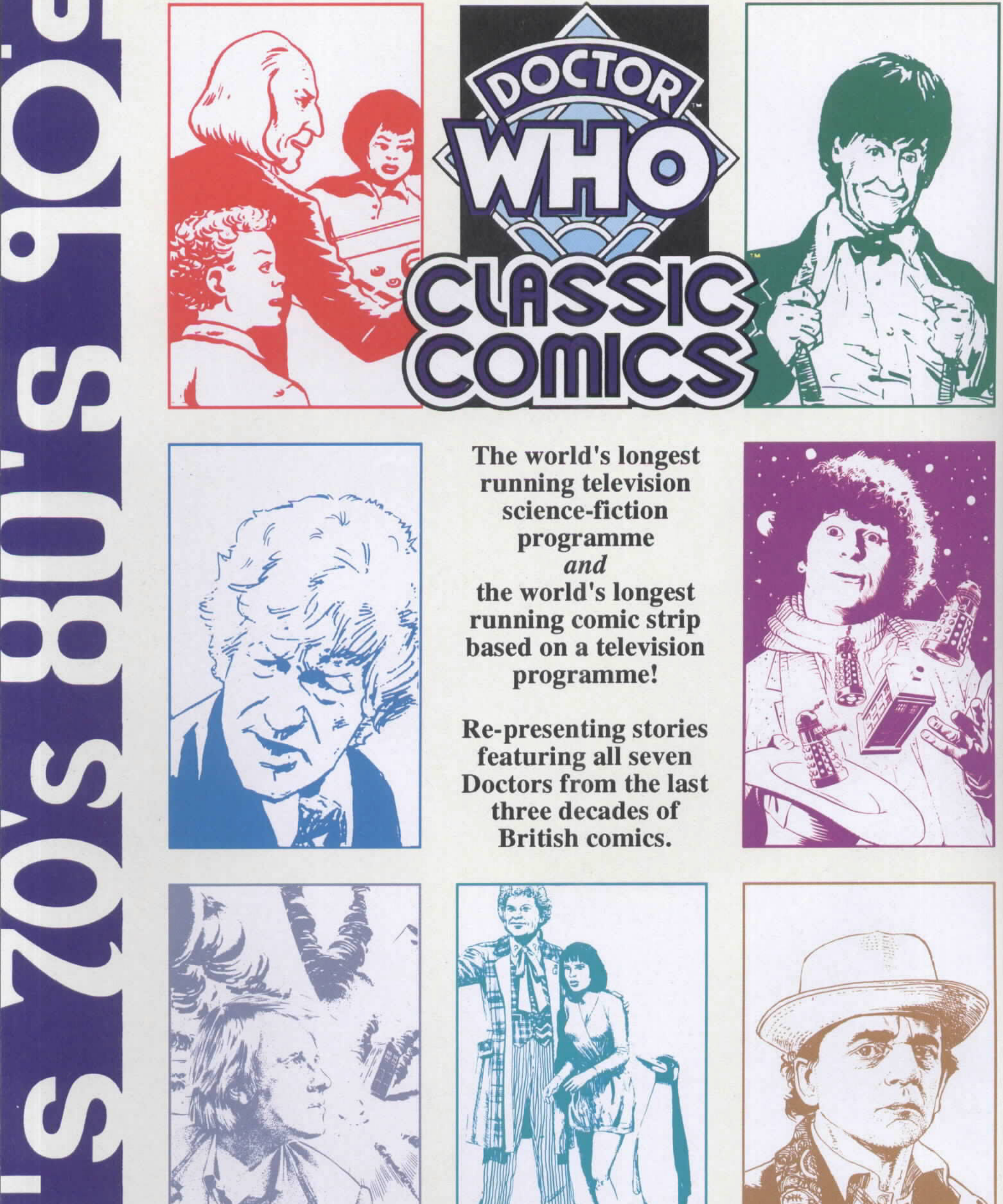
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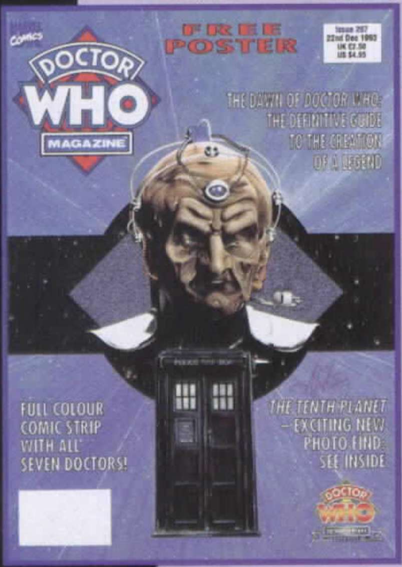

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This issue's gatefold cover has been painted by the premier Doctor Who *artist Alister Pearson exclusively for* Doctor Who Magazine. *A free souvenir poster of this artwork can be found in the centre pages – the perfect complement to Alister's poster for Issue 200.*

Editorial: Marcus Hearn, Gary Russell
Design: Peri Godbold,
Gary Gilbert & Gary Knight
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Production: Julie, Chris 'n' Mat
Farewell: Louise Cassell

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This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to:
Doctor Who Magazine,
Marvel Comics UK Ltd.,
13/15 Arundel Street,
London, WC2R 3DX, England.

Entries must arrive by second post on
6th February 1994.

Thanks this issue to:
David Brunt, Kevin Davies, Vicky Haig,
Tim Hammond, Gail Holman, Jackie Kavanagh, Ian Levine,
Una MacCormack, Bobbie Mitchell,
Adrian Rigelsford, Simon Sadler, Neil Somerville,
Vicky Thomas and Stephen James Walker.

As enthusiasts all over the world celebrate the Thirtieth Anniversary of British television's favourite science-fiction programme, we're contributing with what we hope is a very special issue.

The man who for so many embodied the spirit of the show in the Sixties was William Hartnell. In those pioneering early years he captivated children and adults in a way which guaranteed future generations' loyalty for many years to come. Yet, thirty years down the line, little is known about the beginning and end of the William Hartnell era. The exact circumstances behind the birth of the show and Hartnell's final regular performance as the Doctor, Episode 4 of *The Tenth Planet*, have been shrouded in mystery.

We've gone some way towards filling those information gaps with the definitive account of the show's creation and a wealth of fascinating pictures from the closing episode of *The Tenth Planet*.

Hopefully this issue, and our Thirtieth Anniversary Special, stand as fitting tributes to a very special programme. A programme which, as somebody once said, "represents sanity, decency and security in a world that lacks all three."

Happy birthday *Doctor Who*.

Marcus

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Doctor Who Magazine™ Issue 207. Published by **Marvel Comics UK Ltd**. Jim Galton, Chairman. Vincent Conran, Managing Director. Paul Neary, Editor-in-Chief. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1993. Diamond Logo © BBC Enterprises 1973. Thirtieth Anniversary Logo © BBC Enterprises 1993. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental . Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, And is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication., but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE1 9LS 071-261 6061. "Blimey - thirty years," coughed the Doctor outside the junkyard gates. "You don't even get that for murder!" ISSN 0957-9818

Gallifrey

Above: Josh Maguire as the little boy wandering in a dream - or is it a nightmare?

Above: Nicola Bryant and Colin Baker join director Kevin Davies and some silvery chums who found St Paul's Cathedral suspiciously familiar. . .
Below: Gary Russell and Heather Barker – a new *Spearhead from Space.*

MAGISTER AND SPLINK

LONDONERS FLEE!
MENACE SPREADS

Above: Echoes of *The Web of Fear* as The Great Intelligence re-asserts itself in modern day London. *Doctor Who* author Adrian Rigelsford slumps to cue.

THIRTY YEARS IN THE TARDIS

***Doctor Who*'s Thirtieth Anniversary celebrations are in full swing – and are being marked by some of the most remarkable developments in the show's colourful history.** Reaction to *The Late Show*'s *Thirty Years in the TARDIS* documentary has been very positive (see location photographs above and on page 22 plus exclusive feature next issue) and the good news from BBC Video has been similarly welcomed. However, widespread horror – both from fans and the media – has greeted persistent rumours that American film legend Steven Spielberg (the director of *Jurassic Park* – officially the most successful movie ever made) is showing an interest in producing his own version of *Doctor Who* in the United States.

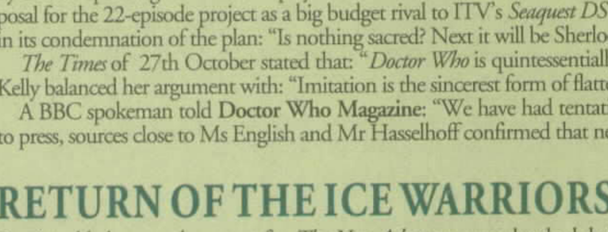
The Daily Star broke the story nationally on 26th October, claiming that: "Hunky *Baywatch* star David Hasselhoff may step into the Tardis time machine – and come out as Dr Who. For the handsome muscleman is tipped to play the time traveller in a multi-million pound TV series spectacular by Steven Spielberg. Favourite to play the doctor's female assistant is ex-Benny Hill Angel Louise English, 28. The BBC are considering Spielberg's proposal for the 22-episode project as a big budget rival to ITV's *Seaquest DSV* – another Spielberg production." *The Daily Star*'s editorial column was savage in its condemnation of the plan: "Is nothing sacred? Next it will be Sherlock Holmes – played by Eddie Murphy."

The Times of 27th October stated that: "*Doctor Who* is quintessentially of this realm . . . The cultural theft has got to stop." Yet feature writer Rachel Kelly balanced her argument with: "Imitation is the sincerest form of flattery. We should accept it gratefully."

A BBC spokeman told **Doctor Who Magazine**: "We have had tentative discussions with Spielberg, but it has gone no further." At the time of going to press, sources close to Ms English and Mr Hasselhoff confirmed that neither had been approached by the BBC or Spielberg's company, Amblin.

RETURN OF THE ICE WARRIORS

Reprinted below are the covers for *The New Adventures* novels scheduled for publication by Virgin in spring 1994. Gareth Roberts' *Tragedy Day*, with a cover painted by Jeff Cummins, is published in March. *Legacy*, by Gary Russell, marks the long-awaited reappearance of the Ice Warriors in *Doctor Who* mythology. The novel has a cover painted by Peter Elson and sees print in April.



Virgin recently confirmed that Jean-Marc Lofficier's *Doctor Who Programme Guide* is to be revised to include their series of *New Adventures* and the **Doctor Who Magazine** comic strips.

BBC VIDEO SLASH TAPE PRICES

First they were £24.99, then they were £10.99 and now, as a New Year surprise, BBC Video are to cut the price of fifteen *Doctor Who* titles to the new low price of £7.99. Following consultations with **Doctor Who Magazine**, BBC Video have also confirmed that three of the titles will be complete and unedited versions of stories previously only available in 'compilation' format.

14th February 1994 sees the re-release of:
An Unearthly Child, The Aztecs, The Dominators, The Mind Robber,
The Claws of Axos, The Time Warrior, Terror of the Zygons,
The Brain of Morbius, Mawdryn Undead, The Curse of Fenric,
Daleks – The Early Years and *Cybermen – The Early Years* **plus**
Day of the Daleks, The Ark in Space and *Pyramids of Mars*
in unedited format – all at £7.99.

Mike Diprose, Director BBC Video, explained the idea behind the 'price destruction campaign' was to "sustain the high level of interest in *Doctor Who* following the Thirtieth Anniversary activities. The fifteen titles we have picked will only be available for a limited period at this special price, so make sure you order your copies early!"

New *Doctor Who* releases for 1994 include *Dragonfire* and *Planet of Evil* in January, plus *The Green Death* and *Arc of Infinity* in March. **Doctor Who Magazine** artist Pete Wallbank has been confirmed as the cover artist for *Arc of Infinity*.

CONVENTIONS

1994 continues to shape-up as an exciting year for *Doctor Who* convention-goers. The Thirtieth Anniversary seems to have sparked-off a resurgence in the British convention scene. First up is *Ayl-Con*, a promising event to be held in Aylesbury, Buckinghamshire, on Saturday 19th February, The organisers are planning surprise guests, an exhibition, an auction and a busy dealers room. Registration costs £13 (£11 for under 16s) and further details can be obtained by sending a SAE to *Ayl-Con*, c/o M.Jones, Kingsmead, Monks, Risborough, Bucks HP27 9LN.

The sleepy hamlet of Bishop's Stortford will come alive for the intriguingly named *Miracle City* on Saturday 19th March. The day's events will include a costume display, an auction and a special quiz. It will be autograph books akimbo for the numerous guests who, subject to work commitments, will include Sophie Aldred, Deborah Watling, Terrance Dicks, Derek Martinus and John Woodnutt. All proceeds will be donated to Cot Death Research and *Children in Need*. For further details send a SAE to *Miracle City*, 15 Honeymeade, Sawbridgeworth, Herts, CM21 OAR.

Last, but by no means least judging by past performance, is *Blue Box 2*. The sequel to this April's hugely successful event will be held at the Novotel in Southampton on 30th April, 1st May and 2nd May. Registration is £17 a day or £45 for a ticket to cover the whole three-day event. For more information send a SAE to *Blue Box 2*, 15 Martock Road, Keynsham, Bristol BS18 1XA.

DOCTOR WHO – THE SEVENTIES

David J Howe, Mark Stammers and Steven James Walker have started work on the companion volume to *Doctor Who – The Sixties*. *The Seventies* is due for publication in autumn 1994. The team are keen to hear from anyone with access to any visual material from the period in question, which covers *Spearhead from Space* to *The Horns of Nimon/Shada*. Photographs from set visits, location filming, appearances by Doctors/companions, the opening of the Longleat and Blackpool exhibitions, the *Seven Keys to Doomsday* play and anything else are all eagerly sought.

They are also looking for any information or unusual/rare items of merchandise from the same period, especially letters and communications from the manufacturers/publishers at the time.

Any material used will result in a free copy of the book so it's worth checking your photo albums carefully. Please do not send anything initially, but write with a description of what you may be able to supply to DOCTOR WHO – THE SEVENTIES at the editorial address on page 3.

BACK WITH A VENGEANCE

The Avengers, the premier British fantasy thriller series of the Sixties, has finally arrived on home video. Judging by the enormous amount of publicity generated by the launch, it seems the series may prove to be a big rival to *Doctor Who* on the video market. The glossy show starred Patrick Macnee as the bowler-hatted spy alongside such beautiful (and deadly) sidekicks as Honor Blackman, Diana Rigg and Linda Thorson. Sharing many *Doctor Who* luminaries among its writers (who included Terry Nation, Dennis Spooner, John Lucarotti and Terrance Dicks) the series also featured guest performances from *Doctor Who* stars such as Nicholas Courtney, Roger Delgado and Anneke Wills.

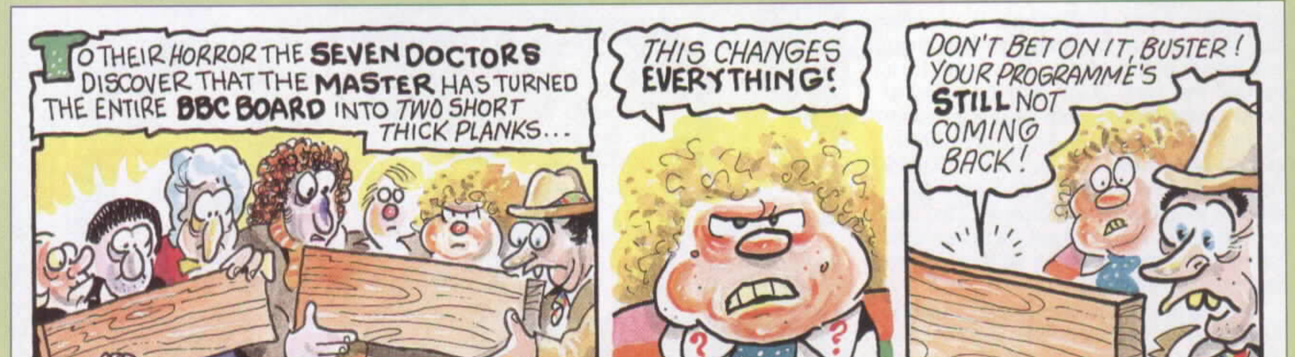
Volumes One, Two and Three of *The Avengers*, featuring two classic Diana Rigg episodes on each tape, were released on 25th October and the limited edition boxed set 'First Ever Episodes Collection' was issued on 1st November.

Lumiere Video have given us a wealth of tapes to give away in an exclusive *Avengers* competition. First prize is the limited edition 'brief case' boxed set, featuring episodes from the Ian Hendry, Honor Blackman, Diana Rigg and Linda Thorson eras. Seven runners-up will each receive three volumes of *The Avengers* – the latest set of which, featuring six more Diana Rigg episodes, will be released on 29th November.

THE COMPLETE AVENGERS
THE AVENGERS

To be in with a chance of winning the boxed set or the latest three Avengers tapes, simply tell us on a postcard or the back of a sealed envelope the names of the two former Doctor Whos that guest-star in the first two *Avengers* volumes released in October. Send the names of the two avenging time-travellers to STAY TUNED at the competition address on page 3. Answers must arrive no later than 6th February 1994 and multiple entries will be fed to Mrs Peel's catsuit.

Doctor Who? by Tim Quinn and Dicky Howett


TO THEIR HORROR THE SEVEN DOCTORS DISCOVER THAT THE MASTER HAS TURNED THE ENTIRE BBC BOARD INTO TWO SHORT THICK PLANKS...
THIS CHANGES EVERYTHING!
DON'T BET ON IT, BUSTER! YOUR PROGRAMME'S STILL NOT COMING BACK!
DICKY HOWETT

PANOPTICON '93

Thirty Years of a Time Lord

All photos © Alan Jeffries.

This was it: the big one. Thirty Years of a Time Lord and all that; the event that was sold out months beforehand, boasting a quite staggering array of guests that must have led many to wonder how the hell the organisers would manage to squeeze them all in over one weekend. Well, they succeeded, and even fitted in some surprises too.

Minor niggles aside, the audience really got their thirty quid's worth. We're talking five Doctors here and no less than seventeen companions. The panel turn around was fairly quick, and it needed to be to accommodate this extravaganza of actors. From Carole Ann Ford fondly remembering the late Jacqueline Hill to Sophie Aldred doing a good impersonation of Evie from *The House of Elliot*, this was an A-Z of companions, complete with barrelloads of anecdotes with which to enthrall the attendees.

Highlights: a pleasingly enthusiastic Anneke Wills waxing lyrical about Patrick Troughton: "He was so *sexy*"; Katy manning – a highlight in herself; the two Romanas, Mary Tamm and Lalla Ward, chuckling conspiritorially about their past misadventures with Tom Baker; and Janet Fielding. Janet really let the cat among the pigeons, and in doing so provided possibly the most engrossing moment of the weekend. "*Doctor Who* has no place in the Nineties," she announced, oblivious to the ominous silence which greeted her words. "Female companions made to climb cliffs in high heels don't provide role models for young female viewers; they will be left thinking: "what a bimbo." *Doctor Who* adheres to a chauvinistic format and shouldn't be resurrected." Well, agree with that or not, it certainly made for a rivetting panel, and left interviewer Nick Brigg's response about the development of Ace's character sounding a little feeble.

Of course most people were there for the Doctors. And they weren't to be disappointed. Tom Baker went solo, as usual, and managed to talk about everything under the sun but *Who* for the most part, and he was as curiously compelling as ever in his own morose fashion. The story of the dog and the bus queue was a hilariously insightful observation on people and his own career. As for the other four . . . Colin Baker came through the door first, wistfully ironic as ever, closely followed by an impish Sylvester McCoy with Jon Pertwee flowing after him, and then . . . Along with Tom Baker these were the only Doctors listed in the programme, so when a figure dressed in the Fifth Doctor's costume bounded in on Pertwee's heels the crowd began to roar, and then groaned with disappointment: it was organiser Andrew Beech impersonating Peter Davison. And then the door opened a final time and the crowd went wild. A heart warming moment. All four Doctors paraded round the stage arm-in-arm – an unforgettable sight. Good-natured bickering and teasing ensued they took their seats, Pertwee and Colin Baker exchanging mock kisses, Davison guffawing over Patrick Troughton doing him out of a place in the BBC car park. They were an odd assortment, but a compatible one for all that, and gave the impression of four mischievous chums bantering fondly with each other in the schoolyard. A truly fabulous finale and a fitting celebration of thirty years of *seven* Time Lords.

Mike Lewis

DOCTOR WHO

30TH ANNIVERSARY

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This superb fashion jacket is made from 70% wool and 30% mixed fibres and has a fully quilted lining. The jacket is embroidered on the front with the Dr Who 30th anniversary logo and on the back with the legend "30 Years of Time Travel" and an image of the Tardis.

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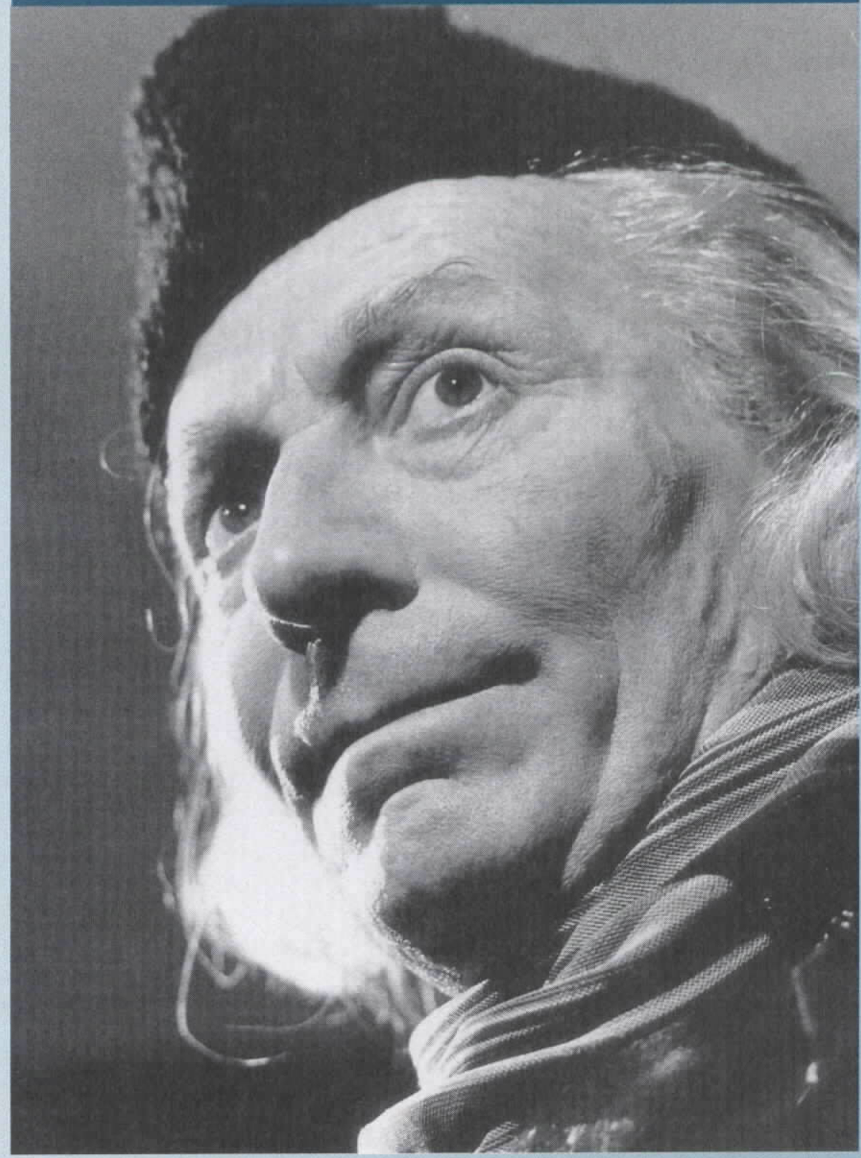
The Dawn of Knowledge



Before *Doctor Who* was a national institution it was a programme. On the Thirtieth Anniversary of that programme Marcus Hearn presents a definitive account of the six months leading up to the show's first transmission.
Before *Doctor Who* was a programme it was this . . .

> *Undoubtedly one must look at time as a roadway going up a hill and down the other side. You and I are in a position of walking along that road, whereas Doctor Who is in the position of being placed on top of the hill. He can look backwards and he can look forward, in fact the whole pattern of the road is laid out before him. He cannot interfere with that road in any way whatsoever. He cannot divert it, improve it or destroy it . . .*
> *Doctor Who is an observer.*
>
> David Whitaker, 1st May 1964

As the applause died and the house lights were raised, the young Welsh writer paced nervously in the wings. Matt Monro had completed his half of the evening's performance, and the stage of Nottingham's Theatre Royal would soon be taken by Tony Hancock: a friend and colleague to the young writer and Britain's best-loved comic to the expectant audience. All was not well. Hancock's career was in the decline – his twin fascination with introspection and alcohol was costing him his friends and colleagues, and would ultimately cost him his life. Midway through the star's final tour, the young writer would become the latest casualty of this fragile ego.

Meanwhile, the less auspicious surroundings of a caravan were playing host to their own unfolding drama. Relegated to working in the car park of the BBC's Television Centre two writers, one a British story editor and the other an Australian freelancer, sat around a typewriter. Struggling with a challenging brief, and against unsympathetic upper management, they strove to create something unique.

In the summer of 1963, these events would conspire to initiate and secure the longest-running science-fiction programme in the world.

THE FIREMAKER

The precise genesis of *Doctor Who* is difficult to pinpoint. The launch and continued success of this incredibly hardy concept was achieved through a combination of skill, clever management, and not a bit of good chance. While the reasons for its success and appeal can be difficult to quantify, its inspiration can be clearly traced to one man: Sydney Newman.

Newman, once described as "a Canadian who looked like a Mexican", arrived at the BBC in December 1962 to replace Michael Barry as Head of Drama after being enticed away from his post at ABC Television. The independent company had paid him eight-and-a-half thousand pounds a year and provided a Jaguar and a free mortgage. The BBC initially offered six thousand two hundred and fifty, and he eventually settled for seven thousand two hundred and fifty and his expenses back to Canada when he left. An early rival at the Corporation was BBC Controller Donald Baverstock, who ruefully recalled "They paid him two thousand a year more than me to become Head of Drama."

The down-to-earth Canadian would transform the BBC, and British television, with a number of revolutionary administrative changes and productions, not least of which was a family adventure series he was beginning to formulate. Anyone at the BBC querying his outlook and philosophy need only have been directed to a motto hung proudly on the wall of his office: "Look back not in anger, not forward with fear, but around with awareness."

In the spring of 1963, as Newman was settling into his new job, Donald Baverstock articulated the need for a new early evening drama series on Saturdays. A gap in the schedules needed filling with an exciting show to bridge the Saturday afternoon sport and hook the youngsters for the teenagers' favourite, *Juke Box Jury*. In late March, Newman called Rex Tucker, a children's producer/director, into his office and asked him to develop a series he'd named *Doctor Who*.

The next man aboard was Donald Wilson. The head of the script department was affectionately described as "a typical BBC pipe-smoking type" by Newman, who nevertheless respected his judgement and talents. Another man adding his voice to the creative melting-pot was C.E. 'Bunny' Webber – a staff writer experienced in childrens' series and a mutual friend of Tucker's and Wilson's. On 16th May 1963 Newman, Wilson and Webber completed the first format guidelines for their fledgling concept. Throughout their combined input, one man's ideas had remained at the core of the new series. Sydney Newman originated the concept of a show revolving round a dimensionally transcendental space / time machine and an impossibly old partially senile man: "During the whole of the first year or two – when I had any say over the series – the Earth companions always wanted to get back to Earth, but this old fart wanted to get back to his home, but he didn't know how to use this blasted machine and so they ended up either in outer space or backward in history or forward in history. And that was my idea.

"In short, he never intended to come to our Earth. In trying to go home he simply pressed the wrong buttons – and kept on pressing the wrong buttons, taking his human passengers backwards and forwards, and in and out of time and space."

The three men planned a series of linking stories which would comprise a fifty-two part serial. Each story would have a duration of between four and ten episodes and each episode would be twenty-five minutes long and end with a strong cliffhanger.

AN INFINITY OF SURPRISES

The premise of the new show was distinct and ground-breaking: "The series is neither fantasy nor space travel," the guide stressed.

> The only unusual science-fiction 'angle' is that four characters of today are projected into real environments based on the best factual information of situations in time, in space and in any material state we can realise in practical terms. Using unusual exciting backgrounds, or ordinary backgrounds seen unusually, each story will have a strong informational core based on fact. Our central characters because of their 'ship' may find themselves on the shores of Britain when Caesar and his legionaries landed in 44 BC; may find themselves in their own school laboratories but reduced to the size of a pinhead; or on Mars; or Venus etc.

Newman, Wilson and Webber went on to outline "our four basic characters". The first of these was Sue, who they saw as:

> 15, working class, still at school; a sharp intelligent girl, quick and perky. She makes mistakes, however, because of inexperience. Uses the latest teenage slang. Has a crush on Cliff and regrets that his name is the same as Cliff Richards whom she now thinks is a square.

The second of the programme's four lead characters was Cliff:

> 27, red-brick university type, the teacher of applied science at Sue's school. Physically perfect, a gymnast, dextrous with his hands.

Cliff's colleague, who would be joining him on his travels through time and space, was Miss McGovern:

> 23, a history mistress at the same school. Middle class. Timid but capable of sudden courage. Admires Cliff, resulting in undercurrents of antagonism between her and Sue.

Beneath their brief character descriptions the three men added:

> These are the characters we know and sympathise with, the ordinary people to whom extraordinary things happen. The fourth basic character remains always something of a mystery . . .
>
> Dr. Who – A name given to him by his three earthly friends because neither he nor they know who he is. Dr. Who is about 650 years old. Frail looking but wirey and tough like an old turkey - is amply demonstrated whenever he is forced to run from danger. His watery blue eyes are continually looking around in bewilderment and occasionally a look of utter malevolence clouds his face as he suspects his earthly friends of being part of some conspiracy. He seems not to remember where he comes from but he has flashes of garbled memory which indicate that he was involved in a galactic war and still fears pursuit by some undefined enemy. Because he is somewhat pathetic his three friends continually try to help him find his way 'home', but they are never sure of his motives.

Another product of the men's fertile imaginations was 'the ship', a craft as yet without a name but of perhaps equal importance as the show's characters.

> Dr. Who has a 'ship' which enables them to travel together through space, through time, and through matter. When first seen, this ship has the appearance of a police box standing in the street, but anyone entering it finds himself inside an extensive electronic contrivance. Though it looks impressive, it is an old beat-up model which Dr.Who stole when he escaped from his own galaxy in the year 5733; it is uncertain in performance; moreover, Dr.Who isn't quite sure how to work it, so they have to learn by trial and error.

The format guide closed with an outline of the first episode of a story intended to open the new series. *The Giants* was an ingenious and imaginative way of introducing a new audience to the Doctor, his ship and his three new travelling companions. The story, while soon forgotten in the form outlined above, was the first of three attempts to produce a tale about the TARDIS crew shrinking in size. The concept was later passed on to Robert Gould, a staff writer notable for the 1962 science-fiction drama *The Big Pull*, and would eventually see production as *Planet of Giants*, the Louis Marks story which opened the show's second season.

With a working premise, four plausible character outlines, a convenient dramatic device for initiating adventures and an introductory story, a successful series began to look inevitable. Newman now had to assemble a trustworthy creative team to develop these ideas while he returned to the day-to-day running of his ►

This brief synopsis, written by C.E.Webber with Sydney Newman and Donald Wilson, can be seen as the very first *Doctor Who* story. It was completed on 16th May 1963, and is reprinted here exactly as it was seen in the first format guide.

FIRST STORY

"The Giants"

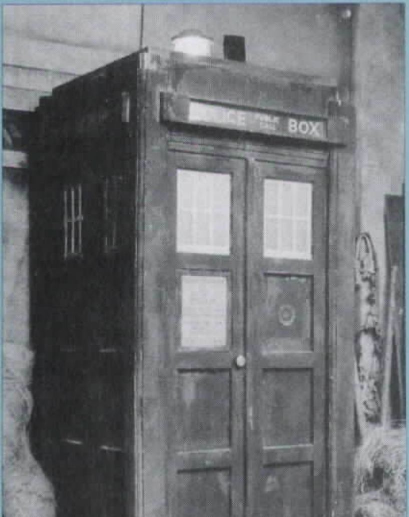
Four episodes of turbulent adventure
in which proportion and size are dramatized.

Leaving the secondary modern school where they work at the end of Parents Day the applied science master, Cliff, and the history mistress, Miss McGovern, come across Sue in the fog. She asks them to help her find the home of a strange old man (Dr. Who) who is lost. To their surprise they find that his home is apparently a police box. To their further amazement they discover that its shabby exterior conceals a vast chromium and glass interior of a kind of space ship. They become locked in. Through the pressing of wrong buttons the ship convulses itself, breaking away from its moorings (no exteriors of this, please). More wrong buttons pressed and they discover that the ship has the capacity to transport them into time, space and other seemingly material worlds. In fact they get a preview of this.

The first episode ends when they find themselves in Cliff's own school laboratory. To their horror they have been reduced to the size of pinheads. "All we have to do" says Sue "is to get back to the ship." Miss McGovern (somewhat hysterically) "That's all! At our present size the door is equivalent to two miles away!"

Three more episodes follow to complete this first story in which their dreaded enemies turn out to be the other students and teachers who are of normal size and who might step on them at any moment. This adventure ends about two-thirds through the fourth episode and a new adventure begins.

It is interesting to note that the beginning of C.E.Webber and co's first episode bears some similarity to the opening chapter of the first *Doctor Who* novel, *An Exciting Adventure With The Daleks*, written by David Whitaker in 1964.



The TARDIS - created by Sydney Newman, Bunny Webber and Anthony Coburn. Photo © Barry Newbery.

◄ department.

One of the principal tasks was to flesh out the characters and formally script the show's debut adventure. C.E. Webber soon began work on the opening episode. Webber completed his script for the show's first episode in April, and passed it to Sydney Newman who, although unimpressed, accepted it. Rex Tucker, who was still effectively the show's producer at this point, was less charitable. He rejected it, later claiming that Webber was too good to "write down to the level required", and asked Australian staff writer James Anthony Coburn to supply a rewrite. Unfortunately, no copies of Webber's script are known to survive, and it is therefore impossible to evaluate exactly how much of *Doctor Who*'s establishing mythos Webber contributed.

Obviously understanding the need for clear writing guidance at this early stage in the show's development, Donald Wilson appointed a story editor. David Whitaker embraced the concept of the adventures and their endless possibilities, beginning a fascination for *Doctor Who* which lasted way beyond the time he spent as part of the show's production team. His six years experience of the demanding job held him in good stead for the forthcoming task, and the temporary relegation of his office to a caravan in Television Centre's car park left his enthusiasm undented. June Barry, the actress David Whitaker married in 1963, once stated: "David crafted and shaped *Doctor Who*. Sydney and Donald evolved the frame, but the myth came from him. He worked harder on the show than anyone else, steering many of the writers he brought into *Doctor Who*. And he created far more than he is ever given credit for."

Before he left for a holiday in Majorca, Tucker asked the musician Tristram Cary to devise a theme tune for the series and incidental music for the first serial. The unpopularity of Cary's music with Sydney Newman may explain why this was never realised. Cary remembers the events of that summer clearly: "Rex Tucker and I had got on so very well previously and with some producers you hit it off straight away. So Rex rang me up and said 'We're doing this new science-fiction series for kids – will you do some music for it?' This was before Ron Grainer had even done the title music. A little later on he rang me up to say 'Forget about that, someone else is doing Serial A . . . If I had done it I would have done the title music but I couldn't have done it any better than Ron Grainer's, which was a tremendous piece."

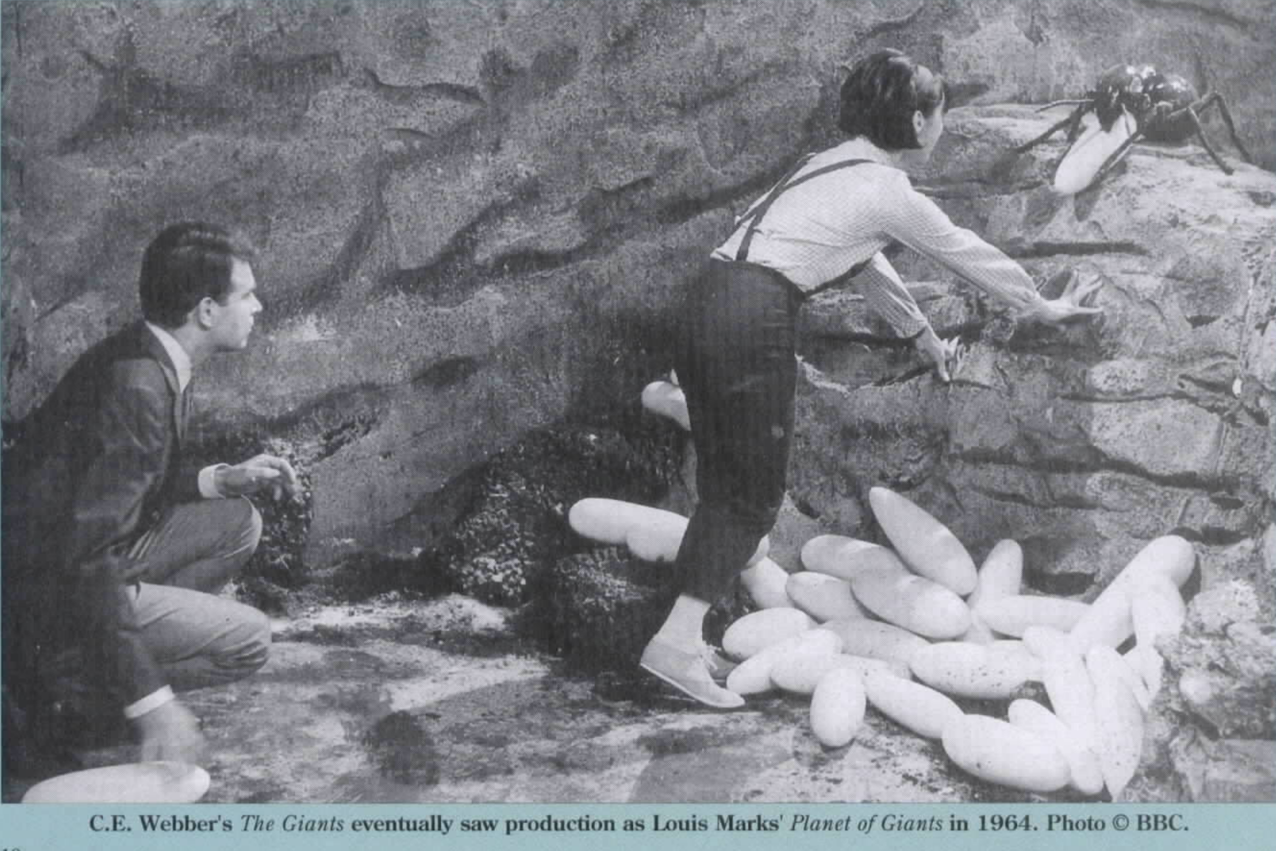
June 1963 witnessed momentous events, including the resignation of disgraced minister John Profumo and the launching of Lieutenant Valentina Tereshkova as the first woman into space. At Television Centre, the BBC were still attempting to launch their own man into space, but needed a permanent producer to oversee the Doctor's giant leap. Rex Tucker, now returned from his holiday, was pencilled in as the director of Serial B, his stint as temporary producer over (indeed, that summer, the job of producer/director in the Corporation was abolished by Newman).

Sydney Newman invited Don Taylor, an ambitious and innovative director, into his office with an offer he hoped he wouldn't refuse. "He had this marvellous idea for a new series," Taylor recalls, "that would be right up my street, really intellectual stuff, and he would like me to take charge of it, launch it, let it be my project. It was to be about a time traveller, who went forward into the future, but also back into the past, you know, the French Revolution and stuff, and all that would be right up my street. What's more, he had a great title for it. It would be called *Doctor Who*. I've often wondered what might have happened if I'd taken him at his word: how the ubiquitous Doctor might have become a trooper in the New Model Army, and a pal of John Lilburne's, or what kind of Orwellian political figures he might have explored, and how the dramas of European socialism and the language of poetry might have impinged upon the voyagers in the TARDIS. There, as they say, was a chance missed."

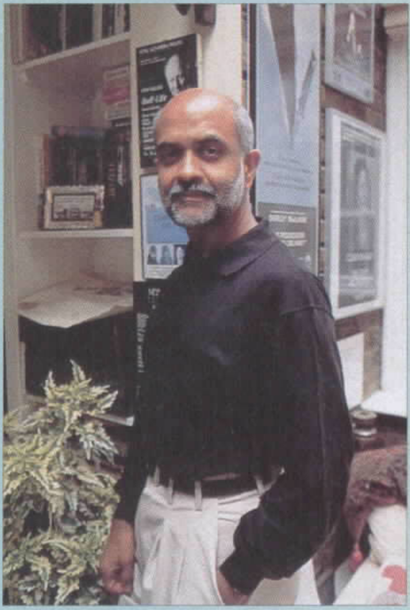
Undaunted, Sydney Newman asked the twenty-eight year old Verity Lambert, previously one of his production assistants at ABC, to join him at the BBC and take on the mantle of the Corporation's youngest drama producer. "I think the best thing I ever did on that was to find Verity Lambert," asserts Newman. "I looked over who to give the job to at the BBC and I did not think anyone was particularly right, and I remembered Verity as being bright and, to use the phrase, full of piss and vinegar! She was gutsy and she used to fight and argue with me, even though she was not at a very high level as a production assistant.

"I introduced her to Donald Wilson and I don't think he quite liked her at first – she was too good looking, too smart alecky and too commercial television-minded."

The extent of any friction that may have existed between Wilson and Lambert is unknown, but the fact remained that the young producer had made a massive career leap and was relatively inexperienced. Wilson persuaded Newman to appoint Mervyn Pinfield as *Doctor Who*'s



C.E. Webber's *The Giants* eventually saw production as Louis Marks' *Planet of Giants* in 1964. Photo © BBC.



Waris Hussein: "We had this sense of everybody wanting it to fail."

associate producer – effectively Lambert's technical advisor. Mervyn Pinfield was a veteran notable for the invention of the Piniprompter (an early autocue) and producing the 1962 science-fiction serial *The Monsters*. Wilson felt Pinfield had the necessary technical expertise and experience to guide Lambert on such a challenging project.

THE FLOWER BLOOMS

A director for the show's opening story had already been chosen some weeks previously, but he had yet to meet his producer. "I was assigned to her," recalls Waris Hussein, "probably because I was the most junior director around! I was simply told, by someone in Donald Wilson's office I think, to go to her room. I even remember knocking on her door, rather timidly, not knowing who I was going to meet. She was in a tiny office – there wasn't even a secretary then – with literally just a table and a couple of chairs.

"It was actually a time of some anxiety. I don't regret having been through it now – in retrospect I think it was very good for me – but I can't say that I was a very happy person to start with. I felt that I was made for better things – and so did Verity, of course. In a funny way though, we made it happen out of a kind of resilience against the implicit criticism at the BBC. We had this sense of everybody wanting it to fail, and we were absolutely determined that it wouldn't."

"It was so odd – nobody really knew how to take it," remembers Verity Lambert. "We weren't liked at all to begin with . . . People within the BBC got a bit nervous and said 'This can't go on for a year – it isn't going to work. We must do only thirteen.'"

This document, perhaps more than any other known to exist, can be seen as the foundation of *Doctor Who*. The first part of the serial was based on C.E.Webber's initial script for the show - the remaining synopsis was written by Anthony Coburn, incorporating extensive revisions by David Whitaker. Reprinted here is Coburn's earliest surviving storyline, exactly as he wrote it.

Doctor Who
First Serial (4 parts) by A.Coburn

Ian and Barbara, investigating the mystery surrounding one of their pupils, fifteen year old Susan, come into conflict with her grandfather, Doctor Who, when he tries to prevent them from searching for Susan inside what appears to be an ordinary Police telephone box inside a deserted junk-yard. Once inside the box, outwardly appearing to contain one person in the usual way, they are faced with a spacious room, doors leading to living quarters and one wall entirely obscured by machinery, computers, dials and other apparatus vaguely reminiscent of photographs they have seen of the inside of sputniks. Ian and Barbara refuse to believe they have not been hoaxed or hypnotised, nor can they accept that they are inside a "ship" which can cross the barriers of space and penetrate the clouds obscuring the past or the future. In a fit of malevolent pique, Doctor Who activates controls over which he has no proper control, and the four of them find themselves transported back to 100,000 B.C. Ian is still inclined to doubt that the machine can reach back into the past, although he has to concede that Doctor Who possesses some sort of moving machine. Dr. Who leaves the "ship" to discover some proof of his words and is knocked unconscious and kidnapped by Kal, a member of a neo-palaeolithic tribe who has watched Doctor Who strike a match. The other three discover Doctor Who's hat, the spent match and some footprints and to satisfy their anxiety, go in search of him.

Inside the main cave inhabited by the tribe, Kal presents Doctor Who, saying he has asked Orb to send the way to make fire, as it was made by their leader who has just died, taking the secret with him. Kal claims not only leadership of the tribe but also a woman, Hur, now that he has the means of making fire and Za, son of the dead leader, sees that he must surrender not only his place but his woman too. Doctor Who, however, has no more matches left and is unable to make fire. The tribe deride Kal and he is about to attack Doctor Who and kill him when Ian and Barbara and Susan enter the cave. They are immediately seized and since the sun is setting and the night has its special fears for the tribe, the four travellers are bound and thrust into a smaller cave, which to their horror they find littered with skulls and bones. Matching Kal's words with this evidence of death they realise that when the sun rises again, they are to be slaughtered.

As the tribe sleeps in the main cave, an old woman, one who laughed the loudest at Kal's discomfiture, quietly makes her way to the cave of skulls and tells the travellers she will release them if they do not reveal the way fire is made for she feels it has brought trouble to the tribe. She shows them a way through the roof but when she returns to the main cave, Hur has observed all that has happened and wakes Za and the two of them follow the four travellers, frightened and terrified though they are of the night. The Travellers are just reaching a place they remember will lead them to the Ship when they hear screams and the snarls of a wild beast. Doctor Who is all for pushing on to the safety of the Ship but Chesterton goes back and manages to rescue Za from the panther that has attacked him.

Kal now discovers that Za and Hur have vanished and that the four prisoners have escaped. He rouses the tribe in pursuit. Just as the four travellers are in sight of the ship, where they are taking Za and Hur, so that they can use what little ointment they have on the injured man's wounds, the tribe led by Kal surround them. Dawn is breaking as the four travellers are waiting in the cave of skulls, joined now by Za, also under sentence of death. Outside the caves, in a clearing, Kal is demanding their death as a sacrifice to the sun, assuming that fire will be sent in return. Hur now interrupts this meeting, pointing out that Kal himself said he had seen one of the prisoners making fire with his fingers, so to kill them will mean killing fire. Kal is forced to agree to demanding fire once more of the prisoners but says if it is not forthcoming, they must die.

Chesterton says he will make fire on condition that he makes it in full view of the whole tribe. Za agrees that such a secret ought to be shared by all but Kal believes fire will preserve his leadership. He and Za fight and Za vanquishes him. He promises Chesterton that he may show the secret to the tribe but says that if Chesterton fails he will not be able to stop the four travellers from being killed. Chesterton has dried grass and wood gathered for him and tries, with friction, but eventually the old Woman demands death in what she believes is Chesterton's failure. She takes a tribesman with her to the cave of skulls and as she approaches Doctor Who and the two terrified girls, there is a shout of triumph and cries of jubilation from the tribe outside. Whisps of smoke appear from the wood upon which Chesterton has been working so industriously and at last the tribe not only have fire returned to them but also the lost secret of how it is made.

Later, after they have eaten with the now friendly tribe the four travellers return to their ship and as they begin to leave the desert where they first landed they see on their scanners that they are ringed with the fiery torches held by the tribespeople.

But once again Doctor Who's knowledge of his panel of instruments is at fault and when the ship comes to rest they are not back in the London of 1963 as Ian and Barbara fondly hoped. Outside their ship they see a vast mountain and in front of it what they can only describe to themselves as a Frank Lloyd Wright kind of building apparently suspended in mid-air.

The end of this storyline, with its reference to eccentric architect Frank Lloyd Wright, was deliberately tailored by Coburn to lead into *The Robots* (later known as *The Masters of Luxor*). His script for this aborted serial, originally intended to have been transmitted second, was reproduced in Titan's *Doctor Who The Scripts – The Masters of Luxor*.

By this time Anthony Coburn had already delivered a first draft of the opening episode of *Doctor Who*. The story, while remaining essentially the same as that used for the Pilot Episode, differed in several interesting ways. The character named Sue in the format guide had become Suzanne, and the character called Cliff was renamed Chesterton. The only clues to the content of the early versions of script lie in a letter Whitaker sent to Lambert, updating his producer on the changes apparent in the second draft:

> Tony has improved Episode one very much – particularly regarding CHESTERTON.
>
> He agrees to the change of any names we wish.
>
> I have discussed the whole business with him and we have agreed he shall push on and finish all four of the scripts before we get down to going through each one with minor changes.
>
> He feels that the "Gums" ought to talk.
>
> I have some minor reservations about this episode, this newly re-written one, but all in all it flows much better. Tony has inserted some details about Suzanne regarding her own existence which we ought to consider, for they are important. Doctor Who, as you will read, tells that (or hints that) Suzanne has some sort of Royal blood. This gives Dr. Who and Suzanne good reason to leave their own environment, of course I think we must discuss this carefully with Tony when we go through the scripts with him.
>
> Regarding Doctor Who, I feel that he should be more like the old professor that Frank Morgan played in the Wizard of Oz, only a little more authentic. Then we can strike some of the charm and humour as well as the mystery, the suspicion and the cunning. Do you agree with this idea.
>
> The insertion of Suzanne as a Princess or whatever can be carried off quite well but I think it ought to be done in rather a lighter way. Also I think Chesterton is a couple of

►

shades too beefy in attacking Doctor Who. Minor reservations then but this is a better script. The cliff-hanger isn't as good as Tony's earlier one.

THE EXPEDITION

While scripting problems were being ironed out efforts were concentrated on casting the four leading characters. Whether formal auditions were held for the two male leads is unknown, but on Tuesday 25th June Television Centre played host to seven girls testing for the role of Susan Forman (as she was by this stage called) and three ladies hoping to win the role of Miss McGovern. The afternoon began with the tests for the part of Susan. Although seven girls were seen, eight were originally under consideration. A young actress then working under the name Annika Wills was booked to be seen at 3pm, but failed to appear. Upon discovering her near-miss at the role some thirty years later, Anneke Wills (who later appeared in the series as companion Polly Wright) expressed complete surprise, voicing the suspicion her agent simply hadn't told her!

Of the three actresses booked to audition for the role of Miss McGovern, perhaps the most surprising was Phyllida Law. The experienced character actress was one of the very first presenters of *Play School*, and is perhaps now best-known as the mother of Oscar-winning star Emma Thompson. Another actress hoping to win the role of Miss McGovern was Penelope Lee, who would later feature in the 1985 *Doctor Who* story *Revelation of the Daleks*.

With none of the actresses seen on the 25th ultimately considered suitable, the production team cast their net wider.

By July both producers, two directors, a story editor and an establishing writer were in place and the pre-production of *Doctor Who* could begin all over again. David Whitaker, however, remained unhappy with Coburn's second draft script, and its assigned director shared these reservations: "I remember that I was brought in at the time when Anthony Coburn's scripts for the first story were still being questioned and Verity was trying to find an alternative writer," recalls Waris Hussein. "We just sat there, looking at each other, saying 'What do we do with these scripts?' Then we had to start seriously getting under way with it, and of course there was a lot of confusion.

"In all fairness to Anthony Coburn, I felt that he was much put upon. I think he had a strong feeling about doing the series differently, but he wasn't really given the opportunity to, and I think he got fairly pissed off about it. He felt he'd been misused and his talent had not been given enough credit, and I don't blame him now, in retrospect. I found him to be a very nice man. He was a sort of rough-and-ready Australian; I don't think there was much subtlety involved in his approach to life but that's alright, and he was very honest about what he felt."

This breakdown, which corresponds to the revised storyline, was delivered to David Whitaker in July 1963. It contains details of the first serial's fourth episode, which was by this stage called *The Dawn of Knowledge*. This breakdown formed the basis for the third draft of the script for Serial A.

DOCTOR WHO
First Serial
Scene by Scene Breakdown

episode 2: *The Fire-Maker*
episode 3: *The Cave of Skulls*
episode 4: *The Dawn of Knowledge*

1) Opening establishment/titles
2) Corridor/School
Barbara Wright tells Susan to wait.
3) Chemistry Lab
Barbara talks to Ian Chesterton, as versed in teaching science as she is in teaching history. Discusses Susan. Barbara puzzled about Susan - her background etc., and is mystified by Susan's positive brilliance in some subjects and abysmal ignorance in others. Chesterton agrees to help Barbara unravel the mystery.
4) Corridor
They cross to . . .
5) Class room
Susan is listening to hi-fi radio portable, enjoying a "pop" idol she admires. Susan refuses a lift home, although it's foggy. Chesterton and Barbara determine to follow Susan.
6) Chesterton's car
They have arrived at Susan's address before her and wait in the car until they see her. Susan goes into what looks like an old junk-yard.
7) Street
Barbara and Ian Chesterton cross from car to entrance to junk yard.
8) The junkyard
They open gate and go in. They search around and become more and more mystified. How can Susan live in such a place. Suddenly they come across a police telephone box. At least, this is what it appears to be. There is a vibration from it. Then they hide as they hear someone approaching. It is Doctor Who. He opens door of Telephone Box and is then aware he is being watched. Ian and Barbara are hiding but come out when requested to by Doctor Who. They guess he is Susan's Grandfather to whom she is constantly referring but he refuses to tell them where Susan is. They hear "pop" music from inside the telephone box and Ian pushes his way past the Doctor and, followed by Barbara, goes inside.
9) Inside Telephone box
Ian and Barbara are shocked to find that, instead of the tiny space of a phone box they can see spacious living quarters and doors leading to other sections - rather like a small flat. Also they can see dozens of dials and other paraphernalia reminiscent of photographs they have seen of the interior control cabins of Sputniks. Chesterton is sure they have been tricked or hypnotised and rounds on the Doctor. Susan appears and begs them to go but the Doctor has closed the door and refuses to let them out until he has considered the matter. Susan tells them they are inside a "ship" capable of transporting its passengers through dimensions, backwards into the past or forwards into the future. When Chesterton refuses to accept this, Doctor Who is piqued and becomes almost malevolent when his word is not accepted. Finally, he activates the Ship and they are all thrown to the floor of it, as the Ship starts out on its journey. When the Ship stops trembling and moving and has obviously "landed" somewhere, Chesterton is angry and Barbara is frightened while Susan is in despair because her Grandfather is unsure of the controls and doesn't know where they have landed.
10) Show the Ship on a stretch of sandy waste.
11) Show shadow of someone (or something) approaching the ship.

end of episode one

extract from episode 4: ***The Dawn of Knowledge***

13) The Clearing outside Caves
Whisps of smoke rising from Chesterton's efforts. More smoke. Crackles and then sparks and burning and finally fire rising from the heap, which Chesterton feeds with dried grass until he has a little blaze going.
14) Tribesmen beating ground with clubs in appreciation. One of them trying to emulate Chesterton. Gently he shows the proper way. Za leads out the other three who are piqued that Chesterton is so engrossed as to have forgotten them. Doctor Who's thoughts turn to food. Susan suggests a picnic. Barbara suggests a barbecue.
15) Inside the Ship
Travellers inside ship. Doctor Who activates machine - assuring Ian and Barbara he can return them to the 20th Century and is only too glad to be rid of them. Just before they leave, the scanners show them a ring of fire, the torches of the tribe who have gathered to see them go. Susan doesn't believe her Grandfather can take them back to the 20th Century and that they ought to examine the workings of the machine. Doctor Who is sure of his prowess and twirls the dials. When it comes to rest after the buffeting and shaking - it is obvious they are not back in Totters Lane, London. Susan points to the radar screen where two lines cross. Doctor Who has forgotten the extra weight and they have overshot the target.
They look at the scanner. They see emptiness again.
16) Show mountain and ship at its base.
17) Show the four as they come out of the Ship. Barbara points.
18) Show Frank Lloyd Wright house - apparently suspended in mid-air. Over all, silence. The mountain broods over the scene menacingly - once more the travellers are plunged into mystery and for all they know danger.

end of First Serial

As the dissatisfaction with Coburn's *An Unearthly Child* grew, Verity Lambert decided on some drastic action: "Had I been there at the point of commissioning I would probably not have chosen that story. I thought it was a very difficult and dangerous one to start with. It's very hard to invest reality into people running around with clubs making funny noises." Lambert decided to seek a replacement script at the last minute. She contacted Terence Dudley, who had produced Robert Gould's *The Big Pull*, but he refused her offer and didn't write his first script for the show until 1980.

Perhaps in an attempt to avoid further confusion over the nature of the series' characters, a Writer's Guide was prepared (reprinted in Virgin's *Doctor Who – The*

Raymond Cusick's Daleks received their first promotional outing at Shepherd's Bush Market on the morning of 23rd December 1963. Photo © BBC.

Sixties) by Wilson, Webber and Newman which outlined a number of radical changes for the show's companions, bringing them more into line with the characters ultimately seen on screen. Not least of the changes from the format guide was the renaming of Susan (Sue /Suzanne) Forman as Susan Foreman, Cliff as Ian Chesterton and Miss McGovern as Barbara Wright. The Doctor remained as enigmatic and mysterious as ever, although it was at this point that Anthony Coburn was credited with the idea of making Susan the Doctor's granddaughter – to provide a more plausible reason for her presence with the old man than the 'royal princess' idea suggested earlier. Newman now claims dissatisfaction with the granddaughter concept but evidently accepted it at the time.

On the 5th of the month Anthony Coburn was commissioned by Donald Wilson to complete his scripts for the first *Doctor Who* serial – a four-part adventure Coburn titled *Doctor Who and the Tribe of Gum*. Wilson had been sufficiently impressed by Coburn's revised storyline and scene breakdown (reproduced on the previous two pages) to entrust him with establishing the format. A formal commission was necessary as June had seen almost a total disbanding of the BBC's script department, and former staff writers now had to compete as freelancers (the former head of the department, Donald Wilson, was made Head of Serials in a politically astute move by Sydney Newman.) On 8th July Coburn signed a contract binding him to supply ten episodes of *Doctor Who* – the opening four-parter and its successor, a six-part story which at this stage was known as *The Robots*. The July Writer's Guide described *The Robots* as a story which:

> takes the travellers to some time approximately near the 30th century, forward to the world when it is inhabited only by robots, where humanity has died away. The robots themselves, used to a life of service, have invented a master robot capable of original thought but realising the dangers have rendered their invention inoperative, even though it means they must sink into total inertia. The travellers, unaware of this situation, bring the robots and then the new invention 'to life', and face the dangers inherent in a pitiless computer.

While David Whitaker worked on Coburn's scripts in the uncomfortable confines of his caravan, the search began for other writers. *Quatermass* author Nigel Kneale was asked write for the show, but even with the benefit of hindsight has no regrets about turning the offer down: "It sounded a terrible idea, and I still think it was," he claimed in 1986. "I was approached by Sydney Newman, who was then running BBC Drama, and it was his idea. It struck me as a producer's idea and not a writer's idea – and I think there's a difference. I think what offended me about it was that it was clearly to be put out as a *Children's Hour* story, and I didn't write *Children's Hour* stories. It was to go out at five or six o'clock and the tinies could watch, and I felt I'd find that very inhibiting because I didn't want to bomb tinies with insinuations of doom and terror. In fact, that's what they got to doing. I had small children of my own at the time and I found *Doctor Who* thoroughly offensive in that respect. And you get people saying: 'Oh yes, I was frightened. I hid behind the armchair when I saw the so-and-sos . . . ' That doesn't make it right to implant nightmares in the minds of little children. I think it is a bad thing to do, and I wouldn't do it."

Another person under consideration was a young Welsh writer called Terry Nation. Whitaker had been greatly impressed by Nation's contributions to *Out Of This World* – British television's first science-fiction anthology series, produced by Sydney Newman at ABC in 1962. Whitaker sent a copy of the Writer's Guide and Coburn's script to Nation's agent, who forwarded them to the writer who was on tour with comedian Tony Han-cock. Perhaps fearful of losing professional and personal contact with his latest scribe, the insecure Hancock derided the BBC's offer to work on a children's series. Nation agreed he wasn't suited to the task and forgot about *Doctor Who*.

The second writer to be commissioned to write for the developing show provided a story originally titled *Dr Who and a Journey to Cathay*. The author of this story, now more commonly known as *Marco Polo*, was John Lucarotti: "The late David Whitaker phoned me to say he was story-editing this new show with Verity as the producer and would I care to contribute a serial. I went to see them at the Beeb and they asked me what I had in mind. Well, a couple of years previously I had done a fifteen-part radio serial called *The Three Journeys of Marco Polo* for the Canadian Broadcasting Corporation so all the homework was already in my head. I suggested the subject and Verity said 'Fine.' I agreed to send in my storylines and went back to my Spanish hideaway in Majorca. But by the fourth episode's outline I was bogged down. I needed to write scripts, to meet my characters, so I phoned David (no ►

Dalek creator Terry Nation, pictured outside his home in 1973. Photo © BBC.

◄ easy matter in those days) and told him my problems. 'Start writing' was his reply and *Polo* came to life."

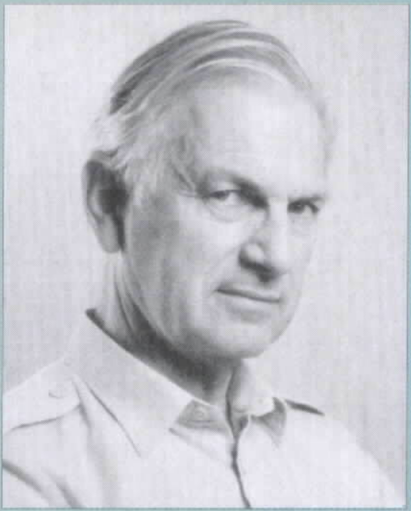
Meanwhile, Terry Nation was experiencing problems with Tony Hancock on the Nottingham leg of the star's tour. Nation and his wife Kate were used to 'chaperoning' the depressive comedian – in 1962 the writer had carried out a similar job: "I had finished the writing," Nation recalls, "and he could have got rid of me at any time. But he was paying me a hundred pounds a week virtually to baby-sit with him." The babysitting finally came to an end in mid-July. Suddenly out of work, Nation relented on David Whitaker's offer and hurriedly composed a six-part storyline entitled *The Survivors* (reprinted in St Martin's Press' *The Official Doctor Who and the Daleks Book*). The production team were so impressed with his lurid tale of atomic mutations that they commissioned him several weeks later. After the ending was considerably revised Nation delivered a story breakdown under the new title *Beyond the Sun*. The finished seven-part script, titled *The Mutants* but now more commonly known as *The Daleks*, came to life in August 1963 as Nation composed an episode a day: "When I wrote that first block of Dalek episodes I worked on the assumption 'Take the money and fly like a thief'," Nation wryly observed. "'What a dumb show' I said." In taking up a filler between assignments, Terry Nation was unwittingly about to secure the success of *Doctor Who* and make himself a wealthy man.

Aware they would need to overcome certain technical difficulties, the production team conducted an experimental test session at Lime Grove's Studio D on 19th July. BBC administrator Ayton Whitaker requested two cameramen, simple lighting, one vision mixer, one scene hand and "a police or 'phone box" together with a little additional stock to learn how to make a time machine vanish into thin air. The recording date for the show's pilot episode was optimistically scheduled for the beginning of August.

As July came to a close casting details were finalised. After a long period of discussion and indecision, Lambert, Pinfield, Hussein and Whitaker believed they had found the right actors and actresses. The role of Susan Foreman was given to Carole Ann Ford, a twenty-two year-old Waris Hussein had spotted on a monitor screen at Television Centre. Earlier possibilities for the part included a young actress called Jackie Lane and an Australian favoured by temporary producer Rex Tucker. Lane, who would later appear in the series as Dodo, baulked at the prospect of playing Susan when she realised it would involve taking on such a long-running role.

THE SURVIVORS

Verity Lambert awarded the role of Barbara Wright to her old friend Jacqueline Hill – the former model whose husband Alvin Rakoff had been a director on *Armchair Theatre* during Lambert's period as a production assistant. The three met up at a party during the summer where Lambert discussed the casting difficulties her team was experiencing. Miss Wright's colleague, Ian Chesterton, was to be played by William Russell; an experienced television star who had previously worked on *Armchair Theatre* at ABC. He was chosen by Lambert because she felt sure he could admirably cope with the rigours of a weekly television series. The casting of the Doctor was perhaps the cause of most debate. Rex Tucker had favoured Hugh David, an actor who would later work on *Doctor Who* as the director of *The Highlanders* and *Fury from the Deep*. The late Hugh David recalled his approach from the production team clearly: "Bunny Webber wrote the first script and Rex Tucker was acting as producer/director. In fact, he asked me if I'd like to play the central figure, Doctor Who. My answer was no, because I'd just played the lead for a year in a soap called *Knight Errant* for Granada." Verity Lambert offered the role to Leslie French, who also declined, and David Whitaker suggested that Cyril Cusack possessed the right qualities, but eventually Lambert decided to pursue William Hartnell, an experienced television and film actor. Lambert contacted Hartnell's agent, his son-in-law Terry Carney, who visited the actor at his cottage near Mayfield, Sussex, with a copy of the draft first script. Although keen to shake off his army sergeant typecasting Hartnell initially took some convincing to take on the role. "Ultimately though he agreed," states Waris Hussein, "and that was due largely to diplomatic approaches from Verity and me."


Hugh David - the original Doctor? Photo © Steve Cook.

Carole Ann Ford - possibly not the BBC's first choice for Susan. Photo © BBC.

On 31st July another hurdle was overcome as the four leading cast members were issued their contracts.

The BBC had secured their stars.

In August 1963, the month the Great Train Robbers stole over two-and-a-half million pounds, pre-production of *Doctor Who* began to gather pace. William Hartnell, who it was decided should wear a wig of flowing white hair, had his first make-up session at Television Centre on 7th August. On the same day he was measured up for the costume which would go through some refinement prior to the recording of the transmitted version of *An Unearthly Child*.

The first week of August also saw serious thought given to the nature of the show's title sequence and sound effects. On 12th August Waris Hussein contacted Brian Hodgson of the BBC's Radiophonic Workshop with his requirements, which of course included the famous TARDIS dematerialisation noise. Brian Hodgson: "The TARDIS take-off was quite a problem at first and I had to think about it a lot before I knew where I was going. I remember sitting in the Kensington Odeon watching the movie *Exodus* when the answer came to me in a mental breakthrough. I drew it out and it was a great big shape of things going in two directions at once, so that things which were coming down were also going away from you." Hodgson realised the basic sound by strumming his front-door key against the open bass strings of the Workshop's gutted piano. A bent door-key was perhaps a small price to pay for creating a piece of television history.

On 15th August Carole Ann Ford arrived at Television Centre for her first costume fitting and make-up sessions. It was decided, in attempting to give the

Ron Grainer, who apparently composed the *Doctor Who* theme tune while lying on a Portuguese beach! Photo © BBC.

actress a suitably 'alien' and unique look, to commission hairdresser Vidal Sassoon to give her a daringly short haircut.

On 20th August another hurdle was overcome when the BBC Graphics Unit's Bernard Lodge, with Mervyn Pinfield present, shot the title sequence. The session was supervised by Norman Taylor, and concentrated on shooting tailor-made 'howlaround' footage to integrate with existing film. In preparation Lodge had already viewed previously shot footage of this kind with Verity Lambert at the BBC's Ealing Film Studios. Lambert later requested an on screen credit for Norman Taylor on the first and last episodes of the series, but she was denied.

THE SINGING SANDS

Attention was then turned to a signature tune for the series. Verity Lambert originally wanted French experimental group Les Structures Sonores to handle the opening music (they could eventually be heard on the scores for *The Web Planet* and *Galaxy 4*) but Lionel Salter, Head of TV Music, suggested the Radiophonic Workshop.

The completed title sequence was shown to Ron Grainer, who legend has it composed the famous theme song lying on a Portugese beach. Delia Derbyshire, the arranger of Grainer's famous score at the Workshop, remains full of admiration for his work: "Verity Lambert had just come over from ITV. She struck me as very high-powered even then. She and Waris Hussein came to see Desmond Briscoe, the organiser of the Workshop at that time and my boss. They said 'We've got a pilot of four episodes for a programme called *Doctor Who*, can you do some music?' The boss suggested that Ron Grainer should compose the score. The title sequence was done first, so Ron had a chance to see it before he created his score. He watched the opening graphics and did all of the timing with a stopwatch. It was when Verity and Waris brought in their title graphics to show us that I met Ron for the first time. He was a lovely Australian. What a talent.

"We had to wait until the final mix to hear it, but oh golly I just remember being so delighted when it all came together. Because it was generated by making short sounds on tiny bits of tape we didn't even know if it would work. When I had done the various bits I had a feel for how it would sound, but we didn't expect it to sound so good. I was thrilled to bits when we did the first mix. I wanted to tell everyone! In those days people were so cynical about electronic music and so *Doctor Who* was my private delight. It proved them all wrong. It's not the fact that it was done well that's important, it's the fact that it was done at all. But it was Ron's genius that made that tune a success.

"After that first mix we had Verity and Ron over. We played it to them and Ron just stood there and chuckled! He was so pleased. He said 'I can't believe you've been able to do this! I want you to have half my royalties.' Unfortunately that wasn't allowed. Ron had intended to book a band to go behind what I'd done, but he was so delighted with what we'd created that he insisted on leaving it intact."

The title sequence remained unaltered until *The Smugglers* in 1966, and wasn't replaced until 1967.

As August came to an end, Jacqueline Hill attended her first wardrobe fitting and make-up session, and Verity Lambert and David Whitaker were finally granted permanent offices at Threshold House – the home of BBC drama.

As autumn drew closer, storylines and scripts continued to arrive. In September Malcolm Hulke (a co-author of the *Pathfinders* series Sydney Newman had produced at ABC) delivered the synopsis of *The Hidden Planet* – a story the production team would later commission full scripts for. Speaking in 1978, the late writer outlined his idea: "The story was about a planet which is the same size as the Earth, but on the other side of the Sun, and therefore we have never seen it. The Doctor and his friends go to the planet and, for obvious reasons, they think they are on Earth. But then they find little things that are different. The TARDIS lands in a field and Susan notices a four-leaf clover, then they see that all the clovers have four leaves. Little things like that mysteriously happen. Birds fly backwards or have double wings, things of that sort. It was to have been the third or fourth story. What happened was that they asked me to write it, and they explained to me what *Doctor Who* was all about as they saw it at the time. I produced a storyline, they agreed to it, and then I went ahead and wrote it, and they paid me. But then, in the second story, the Daleks turned up and they gave a different view of how this new series was going to be. The script they had commissioned from me no longer fitted – but that's show business!"

Story Editor David Whitaker had already spent some time refining Anthony Coburn's scripts for the show's first four episodes. There were still, however, noticeable differences in his script from the version used in the Pilot Episode. For example, Coburn included obvious establishment of a love interest between Ian and Barbara, noticeable in the scene where the two teachers prepare to investigate their mysterious pupil Susan Foreman:

Barbara: I thought . . .well, you have a car. We could drive round to Totters Lane and wait for her.
Chesterton: You're not just a pretty face, are you?
Barbara: That is if you're not . . .
Chesterton: Doing anything. Which I'm not. Because where I'm living there's nothing to do and no-one to do it with me.
Barbara: Thank you. I'll get the book.
Chesterton: I was wondering how your situation differs from mine.
Barbara: There's no difference.

The couple's first on-screen encounter with Susan was decidedly more awkward than the versions in the pilot and completed episode:

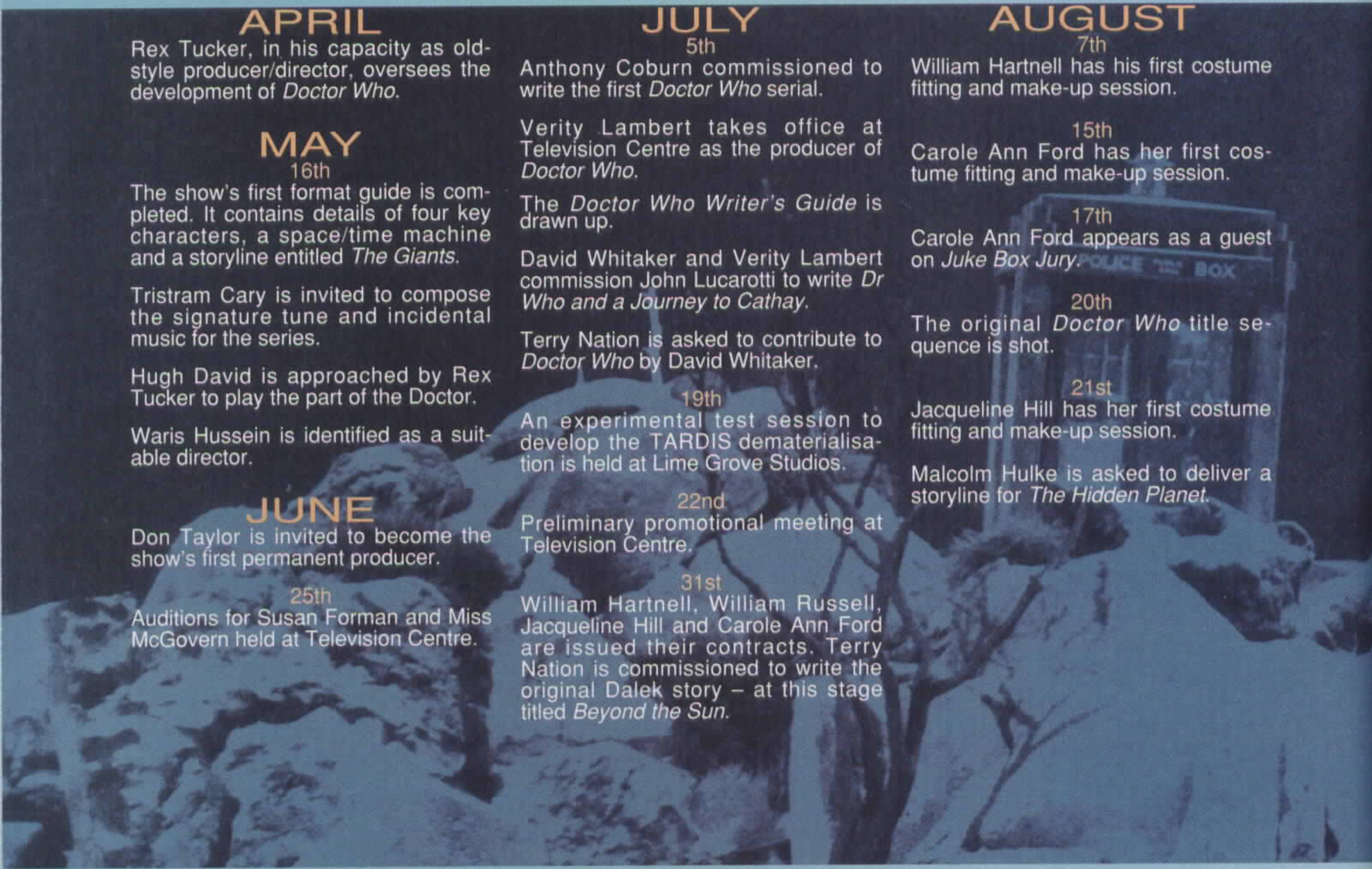
(We see Susan Foreman swaying in a kind of frantic trance to the ghastly wail of the pop idol. She does not see Barbara in the doorway. The music comes to an end.)
Susan: Sing it again Ollie! Sing it again . . . for me! Sing it for me!
Barbara: Susan . . .
Susan: Oh, it's you Miss. Did you hear that man. That's Ollie Typhoon. Did you miss?
Barbara: Ollie who?
Chesterton: Ollie Typhoon. I believe his real name is Fred Grub.
Susan: Grub-dub. He's left it all behind. Oh, Mr Chesterton he teaches me to . . . throb.

When Ian and Barbara's investigation into the unearthly child lead them to a Police Box hidden inside a junk yard shed, Coburn outlined a precise description of their journey in a machine called TARDIS – Time And Relative Dimension In Space:

Susan: Oh, why did you come here, why?
Chesterton: Are you going to open the door?
(He advances on the Doctor. The Doctor presses the immobiliser switch off.)
Chesterton: No you don't . . .
(He takes hold of the Doctor's shoulder but Doctor Who shakes him off and reaches for a large black lever below what looks like a radar screen. Chesterton grabs his hand and they struggle. Doctor Who's hand gradually reaches towards the lever with Chesterton straining to prevent him. Suddenly Doctor Who twists his body and Chesterton is thrown off balance. In the suddenness of

►

"We rather enjoyed all the historical stories," recalls William Russell, who played Ian Chesterton (top). Photo © Barry Newbery.



APRIL

Rex Tucker, in his capacity as old-style producer/director, oversees the development of *Doctor Who*.

MAY

16th

The show's first format guide is completed. It contains details of four key characters, a space/time machine and a storyline entitled *The Giants*.

Tristram Cary is invited to compose the signature tune and incidental music for the series.

Hugh David is approached by Rex Tucker to play the part of the Doctor.

Waris Hussein is identified as a suitable director.

JUNE

Don Taylor is invited to become the show's first permanent producer.

25th

Auditions for Susan Forman and Miss McGovern held at Television Centre.

JULY

5th

Anthony Coburn commissioned to write the first *Doctor Who* serial.

Verity Lambert takes office at Television Centre as the producer of *Doctor Who*.

The *Doctor Who Writer's Guide* is drawn up.

David Whitaker and Verity Lambert commission John Lucarotti to write *Dr Who and a Journey to Cathay*.

Terry Nation is asked to contribute to *Doctor Who* by David Whitaker.

19th

An experimental test session to develop the TARDIS dematerialisation is held at Lime Grove Studios.

22nd

Preliminary promotional meeting at Television Centre.

31st

William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford are issued their contracts. Terry Nation is commissioned to write the original Dalek story – at this stage titled *Beyond the Sun*.

AUGUST

7th

William Hartnell has his first costume fitting and make-up session.

15th

Carole Ann Ford has her first costume fitting and make-up session.

17th

Carole Ann Ford appears as a guest on *Juke Box Jury*.

20th

The original *Doctor Who* title sequence is shot.

21st

Jacqueline Hill has her first costume fitting and make-up session.

Malcolm Hulke is asked to deliver a storyline for *The Hidden Planet*.

this the Doctor plunges his hand on the switch and pulls it down. Immediately the lights flash off and then on again. Alternate main lights of room with lights of controls, so that when one set are off control panel lights switch on. A circuit of bulbs on one after the other, like an illumination in Piccadilly Circus. Build music. Show dials pumping and levers spinning. Ripple mix Chesterton's face to Barbara's face to Susan's face . . . to shot of Doctor Who - his back arched, his arms rigid on various controls as he wrestles with the machinery almost as if he were standing up holding some giant handlebars of some gigantic motorcycle.)

On 10th September revised copies of the rehearsal script for episodes one and three of Serial A were sent to the four leading cast members – on each was attached a memo requesting that the script's contents be kept confidential. As the cast learnt their lines, their scripts were being used for an entirely different purpose. Armed with the latest copies of the four scripts which comprised Serial A, on 18th September composer Norman Kay conducted and recorded seven musicians at the Camden Theatre in London. Between 6 and 10pm the building resounded to the first *Doctor Who* incidental music ever recorded. The day after, on 19th September 1963, the filming of *Doctor Who* began. With only extra Leslie Bates (required to cast a menacing shadow across the prehistoric landscape) in front of the lens, film cameraman Robert Sleigh and director Waris Hussein shot footage for the first, second and fourth episodes, including the original version of the view from the TARDIS scanner screen as it left London and the twentieth century. The following day the four regular cast members were united for possibly the first time when they were called to Television Centre for a photographic session. During the rehearsals for the first episode, held at "a cold church hall with a leaky roof" from 21st September onwards, they formed friendships which would unite them as a close-knit team for many months to come.

The Doctor (William Hartnell) and Susan (Carole Ann Ford) in rehearsal for the transmitted version of *An Unearthly Child*.

THE EXECUTION

On 27th September the cast finally went before Waris Hussein's cameras to record the videotape for the first episode of *100,000 BC*, the ultimate title for Serial A. The actual recording for the first episode, *An Unearthly Child*, lasted from 8.30pm to 9.45pm, and the distinctly hurried nature of the production can be clearly witnessed when viewing the episode today (on BBC Video's *Doctor Who – The Hartnell Years*). It was soon clear to Verity Lambert and Waris Hussein that the material they had to show as the result of their months of hard work simply didn't come up to scratch. "We were floundering," admits Hussein, "and the result was, to my memory, extremely slow and turgid. Sydney took Verity and me out to dinner one night and told us 'I cannot allow this thing to go out, I've got too much on the line.' We asked him what he felt was wrong with it and he said that the storytelling needed pacing up, the performances needed grading, Bill Hartnell was too over the top and so on. So he made us go away and do it again, which is what we did. He was actually, in all fairness, incredibly supportive, given that we were working under enormous pressures."

By 2nd October it had been firmly decided to record the first episode of *Doctor Who* again. Verity Lambert requested a recording date of 18th October, and requisitioned 'the *Doctor Who* pilot programme' to be available for that day. At this stage the transmission date was an optimistic 16th November, but was soon put back to the 23rd when the impact of the week's lost work was felt.

At some point in mid-October, an important addition to the schedule for the first season's recording was made. A two-part serial, originally to be directed by Paddy Russell and featuring only the TARDIS sets and the regular cast, was slotted in for

SEPTEMBER

10th

The leading cast members are sent revised rehearsal scripts for the first story.

12th

William Russell records *Short Story*, his final television commitment prior to beginning *Doctor Who*.

13th

A second experimental session is conducted.

18th

Norman Kay conducts and records the incidental music for Serial A.

19th

Filming for *Doctor Who* begins.

20th

As editing begins, the four lead actors pose on specially constructed sets in Television Centre for their first photographic session.

24th

Terry Nation is commissioned for his second *Doctor Who* serial – *The Red Fort*.

27th

The videotape for *An Unearthly Child* is recorded. When integrated with the film shot earlier, this became the Pilot Episode of *Doctor Who*.

OCTOBER

2nd

A copy of the Pilot Episode is ordered for screening at the remount of *An Unearthly Child*.

9th & 10th

Douglas Camfield directs film footage for the first serial at Ealing Studios.

18th

The videotape for *An Unearthly Child* is re-recorded. The material is included in the transmitted version of the first *Doctor Who* episode.

25th

Videotape for *The Cave of Skulls*, the second episode of *100,000BC*, is recorded.

31st

Videotape inserts for *The Forest of Fear*, the third episode of *100,000BC*, are recorded.

NOVEMBER

1st

A promotional document listing the first three serials as *100,000BC*, *The Mutants* and *Inside the Spaceship*, is issued. Videotape for *The Forest of Fear* is recorded.

8th

Videotape for *The Firemaker* (originally titled *The Dawn of Knowledge*) is recorded. This is the final episode of *100,000BC*.

15th

Videotape for *The Dead Planet*, the first episode of *The Mutants*, is recorded. The episode was later remounted after excessive electrical interference damaged the original recording.

16th

A trailer for *An Unearthly Child* is transmitted at 5.40pm on the day originally intended as the show's first transmission date.

21st

Radio Times previews *Doctor Who*.

22nd

Videotape for *The Survivors*, the second episode of *The Mutants*, is recorded by Christopher Barry.

23rd

Doctor Who is transmitted for the first time.

transmission after Terry Nation's Dalek serial and before John Lucarotti's tale of Marco Polo. Many theories explaining the reasoning behind the bizarre *Inside the Spaceship* have been formulated, but the likeliest explanation for David Whitaker's tale of console-room paranoia is a simple monetary one. On 8th October Verity Lambert updated Donald Wilson on the show's budgetary expenses. Aside from scripts, by far her biggest outlay had been on the TARDIS itself. The sets had cost an enormous two-and-a-half thousand pounds which she was obliged to spread across the budget allocated for the show's first thirteen episodes. A request to her story editor for a short, financially undemanding story to add to *100,000BC* (four episodes) and *The Mutants* (seven episodes) balanced the books nicely.

Under the supervision of Waris Hussein's assistant, Douglas Camfield, further filming was conducted on 9th and 10th October at Ealing. After incoming designer Barry Newbery constructed new sets from original designer Peter Brachaki's plans, the videotape for *An Unearthly Child* was re-recorded. On Friday 18th October 1963, the day Harold MacMillan resigned as Prime Minister, Studio D at Lime Grove played host to the recording of the very first episode of *Doctor Who*. The results were a huge improvement on the Pilot Episode material, and the second episode of *100,000BC*, *The Cave of Skulls*, was shot the following Friday – 25th October.

Meanwhile Serial B, *The Mutants*, was starting to take shape. Terry Nation's introductory Dalek story had its design requirements discussed at the end of September and two directors, first Christopher Barry and then Richard Martin, assigned during October. The original director, Rex Tucker, was now out of the picture – as was the original designer on Serial B, a young BBC employee called Ridley Scott. Richard Martin, an unwilling *Doctor Who* director from the start, expressed grave concern over the plausibility of the show's concepts to Verity Lambert. He now concedes that he had a "somewhat iffy" relationship with his producer: "I knew what I was doing dramatically – she knew what she was doing commercially . . . I always claim that I broke my little finger while shouting at Verity by hitting the desk! It was a stormy relationship, but everyone had a stormy ►

The cast of *Doctor Who* in triumphant mood after the successful completion of fifty-two episodes in October 1964. Photo © BBC.

On 22nd October 1963 Richard Martin, the co-director of Serial B, sent the following letter to Verity Lambert, Mervyn Pinfield, David Whitaker and Christopher Barry:

At the back of my mind there is a worry. This is the vagueness of the ship itself, who's qualities and possibilities must, I think, be understood and accepted by the audience before the adventures of its occupants are given credence. Therefore here is some phoney science for your agreement/disagreement.

The ship is out of time but in space. This entrance is in both time and space. This entrance (the phone box) can best be described as a time/space gangplank. Or compression – decompression (comparison – decomparison) chamber.

The only way to pass down the gangplank is by an effort of will. Therefore if you are afraid or doubtful all you would find is the inside of a phone box, and if you stayed inside you would have a bad headache from the intercelular electronic pulses forming the mental link. Therefore it is not easy to get in and out of the ship. For those unused to it traumatic.

The unit producing the band waves which form the time/space penetrator beams, and the electronic computer to control this force are the two main pieces of machinery, the third being a service unit to take humans with it in their environment – oxygen, food, etc. This is of strictly limited dimensions as every square foot supported out of time and space needs energy!

The outside appearance of the machine is a police box because when the machine is made and before it goes critical it is given an anchor in a definite age and space, without which there can be neither past nor future, and te time/space traveller would go mad – or meet God. Therefore its occupant must tie the machine to some definite anchor. This is the most complete of all its functions and one which Dr Who has only dared to do once he originally escaped. When he does this again it could well be the end of the series – or at least a good reason to alter the external shape if desired.

Agreement on these basic rules I feel is necessary to the right use of the ship – the internal limit of it and the handling and mending of the controls and their appearance.

The original TARDIS crew, led here by William Russell, rehearse *Marco Polo*. Photo © Barry Newbery.

relationship with her – Verity almost encourages this. The resistance of any spirited person will be stimulated by that and usually turned to good effect."

As the recording of *100,000BC* continued, the pre-production of *The Mutants* gathered pace. Terry Nation: "Once the blueprint for the Daleks had appeared on the page Ray Cusick, the programme designer, took over and he was the man who must take the credit for the Daleks' startling pepper-pot design. It wasn't until I saw them that I realised they were just what I had in mind."

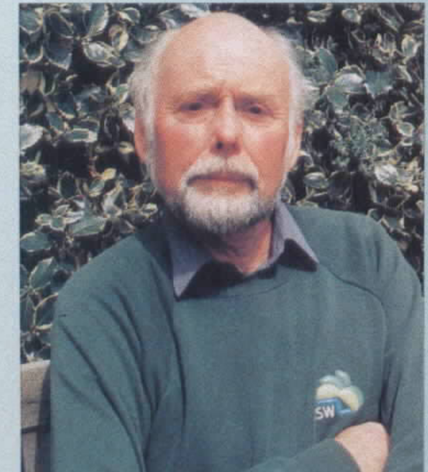
On transmission of the Dalek serial Sydney Newman was furious with Verity Lambert for having introduced 'bug-eyed monsters' into the show but with the benefit of hindsight his attitude has mellowed: "I think Cusick has been very much under-publicised. A sheer genius! The conception was good, but the execution was spectacular."

However, the Daleks nearly never appeared at all. Donald Wilson, who was keeping close tabs on production, was deeply unhappy with Terry Nation's script but allowed the production team to continue simply because there was no time to find a replacement.

Filming for *The Mutants* began on 28th October, and the videotape for the first episode, *The Dead Planet*, was recorded on 15th November. The episode was later abandoned due to problems with excessive electrical interference, to be remounted on 6th December. The director of the remount, Christopher Barry, recorded the second episode, *The Survivors*, on 22nd November – the day President Kennedy was assassinated. "I didn't work closely with Terry Nation at all," recalls Barry. "He came to the rehearsal once although I seem to remember with hindsight (and I must stress this *was* with hindsight) feeling that he didn't much care about it. I don't think he came to any of my studios. I don't think he realised the monster he'd spawned but with all the fame its brought him I feel slightly grudging that it's brought me so little in return for my contribution – not even his thanks! It's made him a lot of money over the years, it's made Raymond Cusick precisely one hundred pounds (as a gift from an appreciative BBC) and done nothing for me at all except interviews like this thirty years later. I begrudge the BBC staff set up for that."

Sydney Newman's revised BBC staff set-up had, for all its faults and bureaucracy, succeeded in instigating a television legend. After all the complications and difficulties, some of the programme's production team and writers probably doubted their show would ever be transmitted, let alone last much beyond its original year. Nevertheless, the ongoing saga begun by Webber and Coburn's *An Unearthly Child*, and popularised by Nation's Daleks, finally began at 5.16pm on Saturday 23rd November, 1963.

The adventure in space and time was under way.



Co-director of Serial B, Christopher Barry. Photo © Marcus Hearn.

By October 1963 the first recording block of *Doctor Who* was starting to take shape. Season One, as Lambert, Pinfield and Whitaker saw it, looked like this:

A. (Past)
(TRIBE OF GUM) by T.Coburn
1. An Unearthly Child
2. The Cave of Skulls
3. Forest of Fear
4. The Firemaker

B. (Future)
(MUTANTS/BEYOND THE SUN)
by T.Nation
1. The Dead Planet
2. The Survivors
3. The Escape
4. The Ambush
5. The Expedition
6. The Caves of Terror
7. The Execution

C. (Past – 12th C)
(MARCO POLO/CATHAY)
by J.Lucarotti
1. The Roof of the World
2. The Singing Sands
3. The Cave of 500 Eyes
4. The Wall of Lies
5.
6.
7.

D. (Dimension – miniscule)
by R.Gould
4 episodes

E. (Future)
(ROBOTS/MASTERS OF LUXOR)
by T.Coburn
1. The Cannibal Flower
2. The Mockery of Man
3. A Light on the Dead Planet
4. Tabon of Luxor
5. An Infinity of Surprises
6. The Flower Blooms

F. (Past)
by D.Whitaker
7 episodes

G. (Dimension – twin worlds)
(THE HIDDEN PLANET)
by M.Hulke
6 episodes

H. (Past – India 19th C)
(RED FORT)
by T.Nation

I. (Future)
4 episodes

THE TENTH PLANET

Of all the absent Doctor Who episodes from the Sixties, perhaps the most sorely-missed is the closing instalment of 1966's The Tenth Planet. William Hartnell's final regular performance marked the end of an era begun in May 1963 when Sydney Newman, Donald Wilson and C.E.Webber first defined their vision of the original Doctor.

The Tenth Planet is of course also notable as the debut adventure for the Cybermen – the brainchild of Dr Kit Pedler and Gerry Davis, who succeeded in creating the only monsters to seriously rival the popularity of Terry Nation's Daleks.

Unseen since 1966, the absence of The Tenth Planet Episode 4 has engendered the episode with near mythical status; the demise of the original Cybermen and the programme's very first regeneration sequence have remained visual mysteries.

Until now.

The legacy of one diligent photographer has ensured that Doctor Who enthusiasts can at last see the events of this missing classic – albeit in static form. During the Sixties, John Cura was commissioned by actors, actresses, directors or institutions like the BBC to photograph off-air 'telesnaps' of their televised productions. In the days before domestic video Cura provided an invaluable technical reference to directors and designers, and a valuable visual portfolio for actors. From 1964 onwards, Cura took between sixty and eighty stills from many episodes of Doctor Who, for the weekly fee of £2.12.6. These were then provided in strips of contact sheets, with a further option available for enlargements.

As part of **Doctor Who Magazine**'s Thirtieth Anniversary celebration, we are proud to present John Cura's near-complete visual record of this television milestone. Our presentation of these pictures, from a Doctor Who episode so rare it was never retained in the BBC's Film and Videotape Library, heralds the beginning of a new series of features: the Telesnap Archives.

From Issue 15 onwards our sister publication, **Doctor Who Classic Comics**, will include pull-out-and-keep photographic features, telling Sixties Doctor Who stories in complete pictorial form.

Keep watching **Classic Comics** for more previously unpublished revelations.

The best is yet to come . . .

"They're part men part robot – they come from the new planet, Mondas."

It is December, 1986 and the South Pole base of International Space Command is under siege. Awesomely powerful cyborg invaders from Earth's long-lost twin planet Mondas are tightening their grip on the isolated band of humans. Holding out against the aliens are Polly, Ben and the Doctor. The Doctor, however, is reduced to offering advice as he is fighting his own personal battle. Death approaches as the end of his first incarnation draws nearer. Sick and dangerously weak he witnesses the storming of the base by an advance party of Cybermen, who inform the humans: "It is quite useless to resist us – we are stronger and more efficient than you Earth people. We must be obeyed."

Mondas is nearly exhausted and the Cybermen plan to pillage the Earth, and mankind, to replenish their planet's energy and repopulate their own ranks. During the initial Cyberman occupation of the Snow Cap base, the atmospheric testing probe the personnel were monitoring explodes under the influence of the power-draining Mondas. After overthrowing the advance party of Cybermen the base commander, General Cutler, discovers that his son has already been launched into space on a pointless rescue mission.

As the tension mounts, the Doctor's strength begins to give out and he collapses. With the knowledge that the astronauts in the stricken testing probe are now dead, Cutler grows fearful for his son's life. Against the wishes of his chief scientist, Barclay, he advocates the destruction of Mondas with the Z-bomb – "the doomsday weapon, and rightly primed it could split that planet in half." Cutler orders his men to help him arm the deadly nuclear device, and Barclay surreptitiously shows the imprisoned Ben how to escape and sabotage the warhead's rocket. Meanwhile, another Cybership lands near the base. As the Cybermen rally themselves after some initial resistance, Ben is discovered in his sabotage attempt by Cutler, who knocks him out.

With Ben and the Doctor both unconscious, Polly panics.

A second party of Cybermen advance on the base, and the potentially suicidal rocket is launched . . .

THE TENTH PLANET – Episode 4

by Kit Pedler and Gerry Davis
directed by Derek Martinus

transmitted 29th October 1966

PICTURE

COLUMN 1

1 As Ben recovers from Cutler's blow, Polly demands to know if he
3 succeeded in sabotaging the rocket. Scientist Dyson watches
4 nervously as the lift-off begins – and then fails. A paranoid Cutler
rounds on Ben: "Your new friends the Cybermen may have a
chance of life but not you sailor." He orders a guard to grab the
5 Doctor but he immediately appears, cryptically warning an
anxious Polly: "This old body of mine is wearing a bit thin."
7 General Cutler pulls a pistol on Barclay, accusing him of sabo
8 taging the rocket. He threatens to shoot him unless he launches
9 the missile, but Barclay convinces him it is now impossible. He is
pushed up against the wall with the Doctor, Ben and Polly.

COLUMN 2

1 Dyson indicates that Cutler's son is reporting in from his rescue
2 mission. Aboard his craft, Zeus 5, Lieutenant Cutler tells his father
that Mondas "seems to brighten up like a sun then darken
3 again." The Doctor sees this is as evidence of his prediction that
the tenth planet cannot absorb much more energy. General
4 Cutler loses contact with his floundering son and, ignoring warn
ings that the Cybermen are approaching, threatens to kill the
6 TARDIS crew and Barclay. "Because of you my son is dead and
7 I'm going to deal with you personally." The death of a guard
8 signals the violent arrival of three Cybermen. The whine of the
9 Cyber-weapon is heard again and Cutler collapses dead.

COLUMN 3

2 The Doctor thanks the Cybermen for saving them from the mur
3 derous Cutler. He suggests the Cybermen abandon the dying
Mondas and share the Earth with mankind. The Cyberman
4 agrees – on condition the missile is disarmed. The Doctor con
5 fers with Dyson, and Ben agrees the dismantling of the war
head will buy them time while Mondas burns itself out. To ensure
6 the task is carried out, the Cybermen take Polly hostage in their
8 ship and keep the Doctor under guard at the base. Inside the
9 Cyberman space craft Polly's captor raises its hand to her tem
ples and she falls unconscious.

COLUMN 4

1 As Wigner of International Space Command in Geneva calls,
2 the Cyberman forces the Doctor to pretend to be in temporary
3 command. As they speak, Geneva is stormed by another
4 group of Cybermen. They communicate with the Cybermen at
the South Pole, and inform them: "The Earth has been taken
over by Mondas. Only scattered pockets of resistance remain
and these are being dealt with." The Doctor then deduces
6 they plan to use the Z-bomb to blow up the Earth, and warns
Ben, Dyson, barclay and Haines in the radiation room. After
7 overpowering their Cyberman guard, the men in the radiation
8 room plan to protect the bomb until Mondas destroys itself.

COLUMN 5

2 Ben communicates with the Cyberman in the tracking room,
3 telling it to release the Doctor and Polly. The Cyberman refuses,
4 and orders the Doctor to be taken to join Polly in their ship. In a
fit of anger Ben destroys the monitor link between the two
5 rooms. On the Cyberman ship Polly and the Doctor are impris
6 oned together. The Doctor is awoken by the excessive vibra
tions of the ship as it, like Mondas, absorbs more energy than it
7 can tolerate. In the radiation room Ben and Barclay hit on a
plan to use rods from the base nuclear reactor to disable the
8 Cybermen. With the demise of Mondas imminent, Barclay,
9 Dyson and Haines extricate the rods.

COLUMN 6

3 As the Cybermen attempt to gas the humans in the radiation
4–6 room, a fierce battle for possession of the Z-bomb ensues. The
7 humans, although badly affected by the gas, overpower the
8 Cybermen and replace the absent rods in the reactor before
9 returning to the tracking room.

COLUMN 7

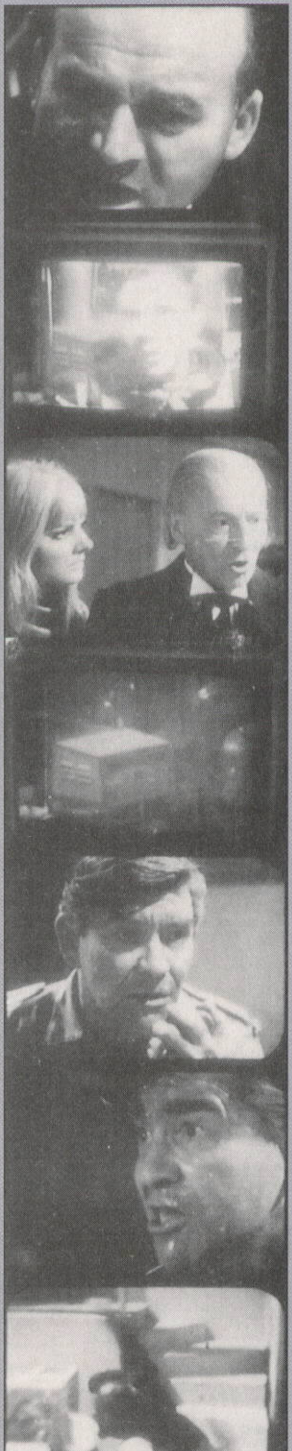
As the tracking room is stormed by Cybermen reinforcements,
2 Dyson notices that their home planet is in peril – "it's fantastic,"
3 he gasps, "it just seems to be melting." Mondas destroys itself
5 and the Cybermen, completely dependent on the planet
for their power, all die. General Cutler's son in Zeus 5, and
7 Wigner in Geneva, both contact the base to inform them they
are in fact safe. Ben is hardly noticed as he rushes out to find
9 the Doctor and Polly.

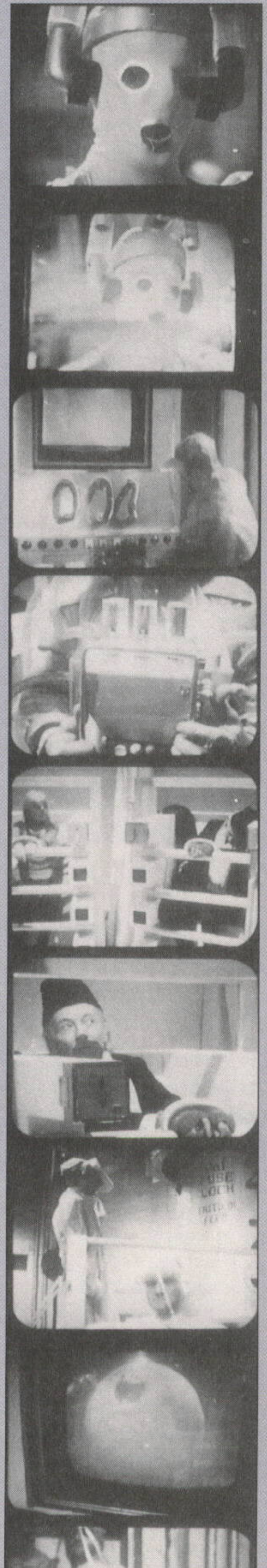
COLUMN 8

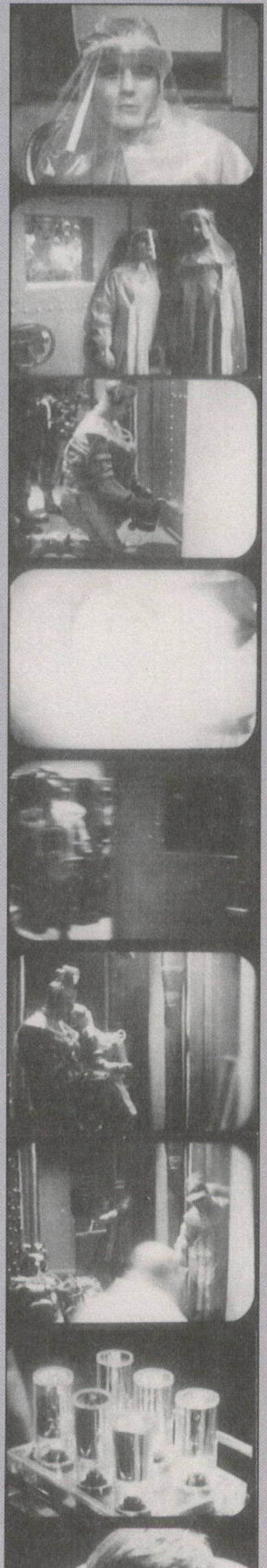
1 Ben frees and wakes the Doctor, whose expression is glazed –
2 as if he were in deep shock. He insists they return to the TARDIS
immediately, and in his overriding haste presses ahead alone.
3 As Ben and Polly try to gain entry to the Police Box the Doctor
struggles with the beginning of a massive physiological up-
heaval. Mustering his last strength, he opens the TARDIS doors.
5
7–9 Ben and Polly rush to the Doctor's side, and witness a new
beginning as the Doctor's face blurs and transforms . . .

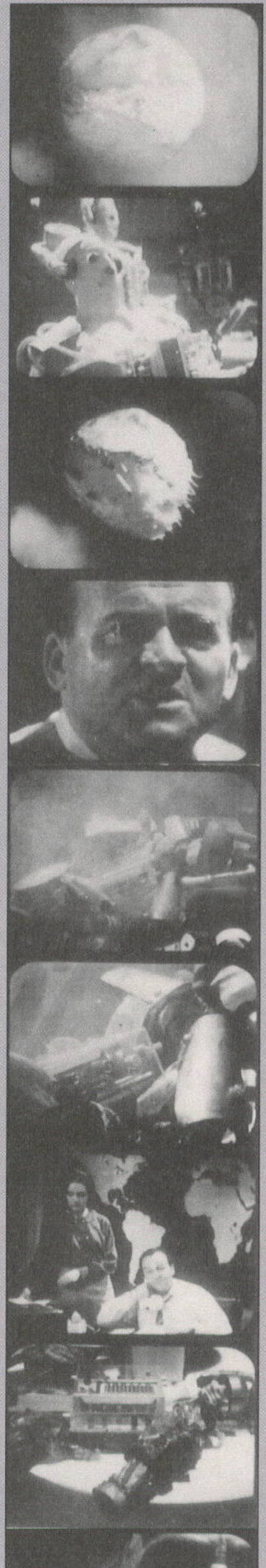
Marcus Hearn

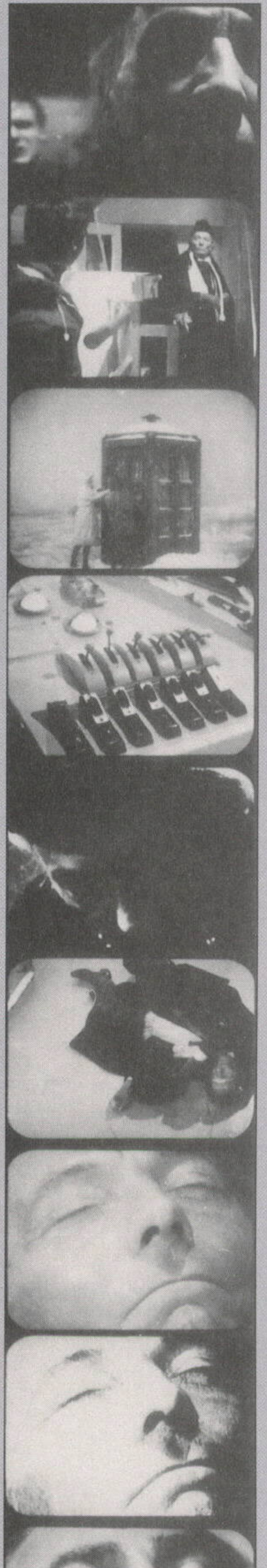
EPISODE 4











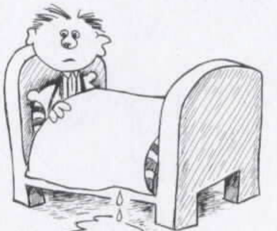
SOMETHING TO SHOUT ABOUT!

DOCTOR WHO CLASSIC COMICS AND DOCTOR WHO MAGAZINE

In Issue 15 of *Doctor Who Classic Comics* the Telesnap Archives begin with over SIXTY previously unpublished photographs from the missing Patrick Troughton classic *Fury from the Deep*.

Issue 208 of *Doctor Who Magazine* features behind-the-scenes coverage of *Thirty Years in the TARDIS*, an exclusive on the new *Doctor Who* computer game and a free gift!

***Doctor Who Magazine* and *Doctor Who Classic Comics* - celebrating the best of the past and present.**



Bedwetting for beginners

Do you wet the bed? Do you know someone who does?

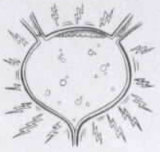
CLASS OF '93

Even if the answer is NO, it's likely that someone in your class or group of friends wets the bed. At the age of ten years, two out of every class of 40 will wet the bed. They could be friends, but they never tell each other about wetting the bed.

BLADDER

Why do people wet the bed?

Everyone has to wee. Most people wee more in the day time, but some who wet the bed wee more at night. Wee or urine as the doctor calls it, is stored in your body in something called the bladder. This is like a balloon which stretches as it fills up with urine. The stretching tells you when it needs to be emptied.



If you are fast asleep you may not hear what your bladder is saying to you. If you don't hear it, then the bladder empties and you wet the bed.

ANOTHER WET NIGHT!

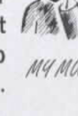
2.0 am

Who can help and what can be done?

It's always a good idea to see the doctor. One of the treatments he may suggest is an alarm. This wakes up the youngster when he or she starts to wee. The idea is to get those who wet the bed into the habit of waking up when they want to wee. But it does take a long time to work and they have to be patient.

What else can the doctor do to help?

He may prescribe a medicine to make the patient wee less at night. This works well for lots of children. The doctor may also suggest that Mum or Dad speak to ERIC which gives lots of advice and help for children and teenagers who wet the bed.



MY MUM

Who are ERIC and what can they do?

ERIC **stands for the *Enuresis Resource and Information Centre.*** Enuresis is the medical name for bedwetting and daytime wetting. ERIC provides both advice and information for children and parents.

REALLY HELPFUL PEOPLE

To find out more simply phone ***ERIC*** on ***0272 264920*** or write to them at their Bristol address: ***The Enuresis Resource and Information Centre (ERIC), 65 St Michael's Hill, BRISTOL. BS2 8DZ.***

DOCTOR WHO

ARCHIVE FEATURE

Serial 6T

ATTACK OF THE CYBERMEN

PART ONE (drn: 44′ 17″)

After adventures on Jaconda, the Doctor is repairing the TARDIS' chameleon circuits when the ship materialises in space to see Halley's comet heading for Earth in the year 1985. In London two sewer workers, Bill and Dave, are attacked in the tunnels under the capital. Meanwhile Lytton (one-time Commander of a Dalek task-force) outlines his plan to steal ten million pounds of diamonds to Griffiths, Payne and Russell – three criminals. The plan involves entering the sewers under London at a scrap yard and then using explosives to blow their way into the diamond merchants. All their moves are watched by the two fake policemen who previously worked with Lytton. Lytton then activates a transmitter.

Photo © BBC

When the TARDIS picks up an intergalactic distress signal from London, 1985, the Doctor and Peri land in the junkyard of 76 Totters Lane. The TARDIS assumes the inappropriate form of a Victorian kitchen range. The Doctor uses a device to locate the relay station for the signal hidden in a house off a back alleyway, and then traces it back to the scrapyard – this time landing the TARDIS in the form of an organ. Getting the better of the two murderous policemen who have been following them, the Doctor and Peri descend into the sewers after the criminals.

Thinking they are being followed through the sewers, Lytton's group leave Payne as a rearguard, but the man is attacked and killed. Whilst Griffiths sets about demolishing the wall to the diamond merchants, the Doctor and Peri fail to see a dark figure looming up behind them †. The wall slides away to reveal a group of Cybermen who capture Griffiths and Lytton and hold them captives in a control room hidden in the sewers. Lytton however had been expecting to encounter the Cybermen, and hands over his gun to the Cyber Leader. On learning that Lytton is from the planet Riften Five, the Cyber Leader realises that Lytton is a mercenary. Bill, Dave and Lytton's policeman are undergoing conversion into Cybermen, and the aliens' instruments indicate a time disturbance nearby.

On Telos, slave workers in silver overalls are made to plant explosives into the desolate surface. Three slaves attempt an escape, but only Stratton and Bates succeed. Their plan is to recapture their ship, a time vessel. They also want a

Cyberman's head, which they manage to get in an attack on a lone Cyberman, using it as a disguise for Stratton. Their progress is monitored however by the Cyber Controller in Cyber Control.

The Doctor and Peri encounter Russell, who is in fact an undercover policeman, keeping surveillance on Lytton's activities. Using a sonic lance, the Doctor manages to destroy a Cyberscout, and the trio head for the TARDIS. The Cybermen are already inside the ship, and kill Russell. The Cyber Leader herds Griffiths and Lytton in as prisoners, and then orders that one of the Cybermen kills Peri immediately . . .

PART TWO (drn: 44′29″)

The Doctor manages to halt the execution by setting the TARDIS' twenty second self-destruct. However he resets this on learning that the Cybermen can now time-travel and plan to take the TARDIS to the Cyber Controller on Telos. Secured in a room elsewhere in the TARDIS during the trip, Lytton explains to the Doctor that the Cybermen do not understand time-travel, but have merely captured a time vessel. The Cybermen plan to alter the web of time. After this the Cybermen will invade the planet Telos for its refrigerating properties, and wipe out the native Cryons – a race who can only exist below freezing point. The Doctor, based on past experiences, distrusts Lytton. The TARDIS prepares to materialise on Telos, and the Cyber Leader has the Doctor punished for trying to send a signal to the Time Lords.

Some subtle sabotage of the guidance merchanisms on the Doctor's part brings the TARDIS to land (this time as some ornate gates) not in Cyber Control, but on the gantries of the frozen Tombs of Telos. Cybermen being revived from hibernation are running rogue, and one such creature causes chaos which allows Lytton, Griffiths and Peri to flee from the Cyber Leader. The Doctor is too slow, and is held prisoner in a freezing storage room where he encounters a dying Cryon called Flast.

Griffiths and Lytton meet up with another Cryon, Threst, in subterranean caves. It turns out that Lytton's distress call was answered by the Cryons, and he planned to travel to Telos to help them fight the Cybermen, tricking the Cyber Leader into bringing them to the planet. If Griffiths acts as his minder, he will be paid two million pounds in diamonds (common on Telos) for helping steal the time vessel. The duo make for the surface where they meet Stratton and Bates. The two slaves reveal that their arms and legs have been replaced: they are partial Cybermen.

Peri is rescued from a rogue Cyberman in the tombs by Varne and Rost, two more Cryons, and taken to their HQ, where they are reluctant to rescue the Doctor †. They are more concerned about the Cybermen not gaining the secret of the TARDIS, and set off to somehow prevent this.

Flast tells the Doctor that the Cybermen plan to divert the course of Halley's Comet and use it to disrupt Earth, so that in 1986 Mondas will not be destroyed. The Doctor suspects that the Time Lords are using him to prevent this tampering with time. Flast also explains that a white powder stored with them is vastial, an explosive which self-ignites at fifteen degrees centigrade. The Doctor uses this to overpower their guard and escape to stop the Cybermen getting control of the TARDIS. He leaves Flast with his sonic lance so that she can detonate the vastial store – destroying Cyber Control in her own suicide mission.

Photo © BBC

Photo © BBC

Griffiths, Lytton, Stratton and Bates move through Cyber Control towards the time vessel. Lytton is captured and taken to the laboratories for conversion into a Cyberman, and the remaining trio are killed with their goal almost in sight. The Cybermen start to move the vastial supplies, killing Flast after she has set the sonic lance.

The Doctor meets up with Peri and the other Cryons in the tombs, and uses a distress signal in a dormant Cyberman to lure others out of the TARDIS. The Cybermen are destroyed in a gun battle, but Varne also perishes. Taking Peri, the Doctor then pilots the ship to the Cyber Control laboratory (where it regains its Police Box form) where he hopes to save Lytton. Lytton's conversion is too far advanced, but when the Cyber Controller enters he is still able to attack. The Doctor engages in a gun battle with the Cybermen and narrowly wins, by which time Lytton is dead. The TARDIS dematerialises from Cyber Control shortly before the sonic lance triggers the vastial stores and the bse is destroyed.

With the TARDIS in flight, the Doctor reflects on how badly events have turned out – and how he tragically misjudged Lytton.

N.B. † indicates end of Parts One and Three of syndicated twenty-five minutes versions.

After the success of *Earthshock* in 1982, producer John Nathan-Turner and script editor Eric Saward decided that another Cyberman story of a similar kind would be a good ingredient for future seasons. Around this time, Gerry Davis, who had co-created the Cybermen back in 1966 with Kit Pedler, was splitting his working chores between London and California, but found time to go to the BBC and discuss the possibility of a new Cyber-story with the production team. Davis then submitted a storyline which neither Nathan-Turner nor Saward felt worked very well, since the series had developed a great deal since the writer's last involvement back in 1974. In addition to this, they were trying to interest new writers in coming to *Doctor Who* with fresh ideas. The storyline went no further.

Saward was keen to write two stories for Season Twenty-Two of *Doctor Who*, the opening Cyberman story and the closing Dalek story. Whilst the Dalek serial, *Revelation of the Daleks,* could be written during mid-1984 in a six week gap between contract renewals as script editor, Saward would be unable to do the Cyberman story for the season debut without causing problems with the Writers' Guild (a union which frowned upon the activitity of script editors also acting as writers, thus doing other writers out of a job). There was a lack of good usable storylines for the season, and so to get it off to a good start, Saward decided to work out an idea in collaboration with Ian Levine, a long-time *Doctor Who* fan who at that time was acting as an uncredited adviser on continuity aspects of the programme.

CYBER HISTORIAN

Levine liked the idea of creating a sequel to the classic 1967 story *The Tomb of the Cybermen* which would become an integral part of Cyber-History. He suggested a story in which the Cybermen would set traps to lure the Doctor to the ice tombs of Telos using a distress signal from Earth, and then revive from their hibernation as the TARDIS arrived. They would then use the TARDIS to travel back in time and prevent Mondas from being destroyed – as seen in *The Tenth Planet.* An audio tape of *The Tomb of the Cybermen* was provided to Saward as reference, and the script editor agreed that this was a good story. Another element of continuity back to the Cyberman stories of the Sixties was the setting of the Cybermen's base on Earth in the sewers under London as in *The Invasion,* plus a reference to a Cyberman base on the dark side of the moon. A major element of the storyline was that the Cybermen would no longer destroy human opponents – instead they would be converted to swell their own ranks in accordance with the concept of *The Tomb of the Cybermen.*

At this point, descriptions of events tend to vary. According to some sources, Saward added various elements of his own to Levine's basic storyline in late 1983. These included the ghost-like Cryons, whom Saward attempted to give different characters (the glib Varne, the vengeful Flast, the determined Rost etc.) rather than let them become just another race of monsters. Also Saward felt pleased with the character of Lytton, the mercenary he had used in his scripts for *Resurrection of the Daleks.* Feeling that Lytton could become a returning character, Saward had ensured that the Commander had escaped the Dalek carnage, and had last been seen striding off in 1984 London with his two fake policemen at his side. With the agreement of Nathan-Turner, Saward opted to bring Lytton back for a rematch with the Doctor since the actor Maurice Colbourne would be available for the production dates of Spring 1984.

Another element of continuity which the team were keen to work in was the setting of 76 Totters Lane, the junkyard where the TARDIS had first been seen back in the debut episode of *An Unearthly Child.*

Armed with many continuity notes on the Cybermen in the show's history, sources indicate that Saward set to work writing the scripts for the story. To prevent problems with the Writers' Guild or the production office, some sources have suggested that Saward persuaded a lady writer and teacher he knew, Paula Woolsey, to act as the writer of the piece under the name Paula Moore, saying that she had some experience of radio work but was new to television. Woolsey, who was an ex-girlfriend of Saward's, had actually helped with some of the research on Saward's debut with the show, *The Visitation.* However, according to Saward, Paula Woolsey already had a storyline submitted with the *Doctor Who* office, and he merely asked her to graft these Cybermen and Cryon elements onto it.

COLD WARS

Saward's storyline evolved into draft scripts for a 'traditional' *Doctor Who* story, with the project apparently being referred to at times by the title of *The Cold War* and always credited to Paula Moore. Again, whilst it has been claimed by some sources that Paula Woolsey did nothing further than reading the scripts to familiarise herself with the content for production meetings, Saward maintains that Woolsey herself wrote the scripts and he did nothing more than his standard script editing chores (indeed Saward is very keen not to take credit for the scripts of the serial, saying that he had far more input into serials such as *The Awakening* and *The Twin Dilemma*).

Joining the team in March 1984 was the director, Matthew Robinson, who would give a continuity of style to *Resurrection of the Daleks* which he had directed the previous autumn. He also had a reputation as an 'action director', and like the Dalek story, this new Cyberman adventure was to be an action-packed entry.

By April it was decided that *Doctor Who* would undergo a notable format change. Since 1963, all the serials with the exception of the ninety-minute *The Five Doctors* had been made in instalments with a nominal length of twenty-five minutes. However, in February 1984, coverage of the Winter Olympics by the BBC had resulted in the editing of *Resurrection of the Daleks* as two double-length episodes – a deliberate experiment to see if the show could work in this format. These had netted the largest average audiences of the season, and gained strong audience reaction for the storyline itself. It was thus decided that Season Twenty-Two of *Doctor Who* would comprise thirteen forty-five minute episodes as opposed to twenty-six twenty-five minute episodes, the experiment having proved a success.

The first versions of scripts for *Attack of the Cybermen*, as the story was called, were very different from the finished versions in content. One initial idea for continuity was that the Cyber-Director from *The Invasion* should appear in a lock-up garage in London. The script also relied heavily on the topical theme of Halley's Comet, which was getting a lot of press coverage because of its close pass to Earth in 1986.

Part One's script deviated very little from the final production version. Lytton's group of criminals set off to steal two million pounds from Masters & Johnson, Merchant Bankers. The base of operations was a lock-up garage as opposed to a scrap-merchant's yard, and the transmitter built by Lytton's electronics thefts was to have replayed a message to him from the Cryons that all was ready. The script did not include any of the storyline set on Telos at all in its opening episode and Griffiths was killed towards the end of the instalment, shot by the Cyberleader after his taunt concerning the attack on a Cyber Scout.

The original version of Part Two deviated quite notably from the eventual programme in several areas. Firstly, it was originally planned to be done totally in studio, thus making all the film material in this version to be devoted to the London sequences for Part One. When the Doctor activated the TARDIS' self-destruct, the script indicated that the cloister bell would toll, and in early sequences it was also made clear that the Cybermen themselves had developed the time vessel, hence their ability to travel to and from Telos which was in a different time zone. There were some scenes of three Cybermen working in the tombs encountering a rogue hibernating Cyberman, which goes berserk, attacks them, and then stumbles away. This was also meant to be the same Cyberman that allowed Peri to escape from the party later in the episode, whilst also being the 'rogue unit' referred to by the Cyber Controller in the finished version of Part One. The TARDIS lands in the tombs, and although Peri escapes from the Cybermen, Lytton and the Doctor are kept as prisoners.

The Doctor and Lytton are taken to Cyber Control, where the Controller knows that the Time Lords of Gallifrey will not be pleased with the Cybermen's scheme. Before being secured in the refrigeration unit with Flast (who, along with Rost, was originally male) the Doctor is told by the Cybermen that he will undergo conversion. Varne and Rost reveal the Cryon plan to Peri: they aim to lure the Cyber Controller to Halley's Comet where the remains of the Cryon race can destroy him in open combat. The Cryons themselves survived the massacre on Telos by inhabiting comets and large asteroids in space which were suitable for their low body temperature. Lytton's part in the plot is to lure the Cybermen to the comet, saying it can be used to prevent Mondas being destroyed. The Cybermen's current plan to destroy Earth is to use large amounts of vastial, hence the stocks in the refrigerated room. Lytton (on the Cryons' behalf) cunningly suggests that instead Halley's Comet is used to impact on Earth instead of the complex scheme using vastial.

The plan goes wrong when the Controller, who has listened to Lytton's suggestion, reveals that he had considered a similar scheme himself. The Cybermen have scanned Halley's Comet and found it generating electrostatic transmissions. The only life-form capable of living inside the frozen gases of a comet is a Cryon, and so the Controller sees Lytton trying to lure him into a trap. After his hands have been crushed, Lytton admits the truth and the Controller decides to have the comet destroyed. The script concluded in a similar manner to the televised version.

Saward then began some heavy rewrites on Paula Moore's scripts to make them less 'top-heavy'. He felt that the character of Griffiths was felt to be interesting as a pairing with Lytton, and so retained him into the second episode (the criminal being given lines of dialogue originally intended for Peri in the TARDIS scenes for Part Two). More major changes came when extra filming was made available for the serial. Because of this, Nathan-Turner and Saward developed the additional setting of Telos' surface to take up extra outside work and allow more action sequences.

The Cyberleader (David Banks) plans the *Attack of the Cybermen*. Photo © BBC.

To advance the Telos storyline, which really did not get underway until Part Two, Saward also introduced the duo of Stratton and Bates who were totally absent from the first version. Robinson though was unhappy about the lack of female characters in the serial, and so the Cryons became totally female. Another Cryon, Threst, was introduced to move along the Lytton/Griffiths plot for Part Two, whilst Varne was now killed off in another action sequence. As the first story to use the new double-length format, Saward was very pleased with the pacing of Part One, but felt that the second instalment which he had to heavily rewrite himself was less successful.

PRODUCTION CHANGES

During production of this serial, June Collins was in the process of handing over her role of production associate to Sue Anstruther who would oversee the remaining stories made in 1984. Make-up artist Linda McInnes was also new to the programme, whilst visual effects designer Chris Lawson and set designer Marjorie Pratt had both made their *Doctor Who* debuts on *Arc of Infinity*. Costume design was overseen by Anushia Nieradzik, who had previously worked on *Frontios*.

John Nathan-Turner attempted to get some very big guest-star names to open the new season. Model and actress Koo Stark, then the subject of media attention because of her association with Prince Andrew, was approached with regards to appearing on *Doctor Who* and was announced as a guest star in the new season by a number of newspapers. However Stark cast as Rost, had a disagreement with the production team and dropped out before rehearsals began. She was replaced by Royal Shakespeare Company actress Sarah Berger. Playing another Cryon, Varne, was Sarah Greene, an actress who had found fame as a presenter on shows such as *Blue Peter* and *Saturday Superstore*. The other major guest star as a Cryon was impersonator and comedienne Faith Brown, who would play Flast.

For the Cybermen, David Banks was delighted to make a third appearance as the Cyber Leader, a role he had first played in *Earthshock*, and actually declined Robinson's offer of a chance to play the Cyber Controller. On this occasion though, Mark Hardy was working abroad and so could not play the Cyber Lieutenant alongside him – this part instead going to Jonathan David. Again trying to maintain continuity with *The Tomb of the Cybermen*, actor Michael Kilgarriff was contacted and agreed to reprise his role of the Cyberman Controller from the 1967 serial. His last appearance on the show had been as the title character in 1974's *Robot*.

Matthew Robinson originally considered actor Donald Pleasance for the part of Griffiths, and daughter Angela as one of the Cryons. He also approached robotic dancers Tik and Tok about appearing as Cybermen. All of these plans ultimately came to nothing. Cast as Russell (named John in the scripts) was Terry Molloy, the actor used as Davros in *Resurrection of the Daleks*. Michael Attwell was given the role of Bates, and had previously played the Ice Warrior Isbur in *The Ice Warriors* Three to Six. His fellow escapee, Stratton, was to be played by Trevor Raymond, whilst bald Yorkshire actor and writer Brian Glover secured the role of Griffiths. Unfortunately, Trevor Raymond broke his arm shortly before production began. Roles were reassigned: Jonathan David took over as Stratton, Brian Orrell was promoted up to the rank of Cyber Lieutenant and John Ainley was brought in to play the other speaking Cyberman.

A week of location shooting on 16mm film was set aside at the end of May, starting on Tuesday 29th May after a single day's rehearsal. The first day's filming involved sequences for Part One with all the scenes set outside the diamond merchants, at the scrapyard and in the alleyway. The scenes of Lytton's group planning the robbery in the car were shot outside the Dartmouth Castle public house on

The misunderstood Lytton (Maurice Colbourne) conspires with the criminal Griffiths (Brian Glover). Photo © BBC.

the corner of Glenthorne Road and Overstone Road, near Hammersmith Broadway in London, with an office in the background representing the diamond merchants. The day started around 9am, and several extras were hired to appear as business people in the background. A prop 'phone kiosk was also used for the shots of Russell calling his 'contacts' about the explosive.

With the first sequence out of the way, the crew moved on to the junkyard scenes late on in the morning. This was located at 161 Becklow Road, in Acton, West London, quite close to Television Centre, and had a sign reading 'I.M. Foreman, 76 Totters Lane' placed outside it. This was the first time that Colin Baker had been filming in such a public place, and although he had only appeared on television in one serial he was soon the subject of attention from the public with requests for autographs and photographs.

The new look of Peri's costumes for Season Twenty-Two was suggested by Nathan-Turner who felt that the leotard and shorts combination looked good on Nicola Bryant. The actress herself was not so keen on this style, nor the shocking shade of pink that was used.

Continuity with *Resurrection of the Daleks* was maintained by hiring Michael Jeffries and Mike Braben, who had played Lytton's policemen in the earlier story, to recreate their roles. Originally it was intended that the TARDIS should change from a police box into a 'Cleopatra' pillar, although on the day an ornate Victorian kitchen range prop was used. Unlike the police box, this had no door and so the Doctor and Peri entered the ship merely by going round the back of the prop and out of the camera's sight. With these scenes in the junkyard completed by the afternoon, the camera crew moved to the alleyway and road of Davis Road, nearby. This was where the scenes of the Doctor and Peri tracing the signal to a locked-up house were filmed.

Wednesday 30th and Thursday 31st May were spent at the Telos excavation site, with all the scenes in Part Two and the action scenes for Part One being shot on the first day. The location selected for this was Wapseys Wood, part of the Gerrards Cross Sand and Gravel Pits in Buckinghamshire which had been used as Telos back in 1967 for *The Tomb of the Cybermen,* and had also been used earlier that year for some scenes in *The Twin Dilemma.*

The cameras were fitted with fog filters, a glass screen across the lense with a swirling mist pumped through it to give the impression of mists on Telos' surface. This was augmented by smoke provided on location by visual effects. The gravel pits were also decorated with small metal gantries and large silver pipes which appeared to emerge from the ground. These scenes generally revolved around Michael Attwell and Jonathan David although Maurice Colbourne and Brian Glover were also present for shooting a couple of sequences on the morning of Wednesday 30th.

The Cybermen costumes were the same as those used in *The Five Doctors,* with a few new remoulded masks. The extras playing Cybermen found it difficult to move around the slippery quarry in their costumes, and frequently fell over – on one occasion crushing one of the plastic prop guns in the process. The work parties also wore the basic Cyberman body suits, covered with grey jerkins bearing the letter W in magnetic lettering. Originally it was felt that the Cybermen would need protective clothing whilst on the surface of Telos since the atmosphere was poisonous to them, and it was planned that they should wear blue overalls and plastic bubble helmets. These were dropped on the morning that shooting began when it was felt that this made the silver giants look rather silly, as well as being awkward for the actors involved.

Work on the first quarry day began with the meeting of Lytton and Griffiths with Stratton and Bates as they emerged from the shallow hole dug into the quarry and covered by a lightweight grating. Visual effects built a working robotic right forearm for the scene in Part Two where Bates rolled up his right sleeve to reveal his cybernetic replacement limb. After this a scene of two Cybermen finding the open grating was filmed, a shot deleted from the finished programme.

The model city of Cyber Control was taken on location and suspended in mid-air to line up with a distant gravel slope. Photographed from the correct angle with Attwell and David in shot, it appeared that Cyber Control was in the distance Following this, the scenes in which Bates and Stratton successfully attacked a lone Cyberman were filmed. Ken Barker, an actor who specialised in stunts, played the Cybermen which had their heads knocked off, a prop head balanced on his shoulders with his own head leaning forward and out of vision since he was photographed from the back. Since there were various pyrotechnic charges detonated as the head was knocked away, Barker also wore a fireproof balaclava and other protective gear under the Cybersuit. Explosive charges were buried in the gravel for gun battle sequences, with the guns internally illuminating when fired. In post-production, a green video effect glow was placed over the target of a Cybergun. Because progress on the first day had been good, an extra hour and a half's filming was possible with the available light, meaning that some inserts for the escape scene to be made the following day could be shot.

Thursday 31st was spent on the scenes with Stratton and Bates playing 'prisoner and escort' plus all the remaining material with the slave party, for which extras were needed as Cybermen and slave workers at the pit. The third member of Bates' party was Pat Gorman, previously a Cybermen in both *The Invasion* and *Revenge of the Cybermen,* and who would again play one in other sections of the new serial.

CYBER-LONDON

Back in London with the regular cast, the scenes at the scrap metal yard were filmed on Friday 1st June, with the interior sequences of the criminals preparing for the job, the landing of the TARDIS and the travellers encountering the policemen originally planned for studio recording. The venue for this work was at 36 Birkbeck Road, Acton. One sequence deleted from the finished serial was a short scene in which the Doctor and Peri discussed Britain's gun laws, with Peri feeling they should contact the police. The filming included the use of weapons for both Lytton and his policemen, so a BBC firearms expert was on hand whilst shooting was in progress.

The first scenes to be shot that morning were those outside the scrapyard. The interior scenes in the yard were then filmed, including the materialisation of the TARDIS. The other special prop required was the illuminating transmitter which Lytton had hidden in a cupboard.

Modelwork filming for the serial was conducted on 35mm film on Thursday 7th and Friday 8th June. The first day was for the landing of the time vessel at Cyber Control, whilst the second was devoted to the explosion of Cyber Control in Part Two and the model shot of the misty Telos seen in Part One.

CYBER-STUDIOS

Recording in the studio was split into the usual two taping sessions. It was decided that the first session would concentrate on all the Earth and TARDIS material, whilst the second would involve the Telos storyline. Because of this, Terry Molloy, James Beckett, Stephen Churchett and Stephen Wale would only be needed in the first block, whilst all the scenes requiring Michael Kilgarriff, Michael Attwell, Jonathan David and the Cryon actresses were in the second session.

From Friday 8th June, rehearsals took place at the BBC's Acton facility, with Colin Baker being unavailable from Thursday 14th to Sunday 17th. The first studio session was on Thursday 21st and Friday 22nd June 1984 in Studio TC6 at the BBC Television Centre. The initial scenes to be recorded on Thursday 21st were those of the Doctor, Peri, Griffiths and Lytton held prisoner in a room on board the TARDIS in Part Two. After this, the corridor scenes of the Doctor repairing his vessel in Part One were recorded, following on from which the rest of the evening was devoted to all the sequences in the TARDIS console room for both episodes.

In all three of the TARDIS sets, certain wall roundels were removed from the flats and replaced with circular cavities of machinery and circuits. In Part One, the Doctor was caught by a discharge from one of the corridor roundels as he probed it with his latest gadget, the sonic lance (a hand-held illuminating prop). The discharge was created by superimposing the blue-filtered image from a spark generator over the gap between the roundel and Colin Baker.

A flexible sheet of Mirrorlon was used in Part One to distort the shots of the Doctor and Peri in the TARDIS as the ship got caught in the gravity field of Halley's Comet. The TARDIS console screens were fed images from microcomputers with various graphics patterns including a tunnel of concentric circles, scrolls of text, a grid to locate the transmission of the distress call and also the twenty second self-destruct countdown at the start of Part Two. Another part of the console was opened in Part One for the Doctor to make repairs, whilst other sections of this and the console room walls were rigged to explode at the climax of Part One when hit by gun fire.

A special prop required for this sequence was a dummy Cybermen head for cutaway shots of Russell shooting his pistol at point-blank range into its face. This was intercut with shots of a Cyberman extra collapsing, parts of its helmet rigged to explode and fall away. Russell's death scene had to be carefully rehearsed and recorded several times since Robinson wanted Terry Molloy to fall in a precise spot on the console room floor, and thus obscure the power cable which led to the TARDIS console.

A cutaway shot of Peri looking at the scanner at the end of Part Two was recorded, although at that stage she was looking at in the Cyber Control laboratory had not been recorded and was inserted in post-production. The very end of Part Two was cut from the script: consisting of the Doctor saying "I think it's time I sorted things out" and throwing his apple to Peri.

Friday 22nd was spent working on all the sewer sequences for Part One. Three black Cybermen costumes were used in the sewer scenes as Cyberscouts, one of these being worn by Ken Barker who handled all the stunt and pyrotechnic work. One of these costumes was fitted with small flash charges and also tubes through which green liquid could be pumped as Griffiths fired at one Cyberman. A lightweight automatic pistol prop was made for Lytton to hand to the Cyber Leader so that David Banks could effortlessly snap the 'metal' weapon.

The sewer sets were made of flexible flats which could be rearranged into slightly different locations. Unfortunately, since these were lightweight pieces of scenery, they had a habit of moving when the actors leaned against them. In the end, stagehands were used to prop the brick walls up from the rear as the scenes were recorded. One large section of wall was constructed to slide open and reveal the entrance to the Cybermen's base. This control room was a two level set with a rear gantry running behind computer banks and bays in which both sewer workers and fake policemen were turned into Cybermen. A variety of smaller computer banks and control panels came from stock from earlier stories.

The Doctor's attack on a Cyberman with his sonic lance saw him thrusting the illuminated device into the creature's chest unit. Parts of the chest were rigged to explode, and a red video effect glow was placed over the lance, persisting to the scene in which Lytton found the instrument.

It was originally planned that the new serial would open with shots of sewer rats seen from the Cybermen's point-of-view (using a handheld camera), but the creatures performed poorly in studio and the idea was abandoned. The last shots of the evening were the capture of the two workmen in Part One, with three different versions being recorded. For the first take using a static camera, actor Stephen Churchett screamed loudly, while in the second take he was silent. It was the third take using the handheld camera zooming in on Churchett which was used in the finished programme. This shot was overlaid on itself several times and digitised, with distorted colours added by video effect in post-production. A similar effect was used for Payne's death.

After the weekend, rehearsals began again for the rest of the serial, starting on Monday 25th June. The make-up for the Cryons required for the second studio was quite a challenge. Each of the four principal actresses involved had a cast taken of their heads so that a comfortable Cryon head could be moulded for them in plastic. These were a very tight fit, and also very disorientating to wear because the artistes were required to see out through huge lenses fitted in the eye sockets. The heads came down over those of the actresses, but stopped short of the jaws, which were painted with silver make-up, the join around the mouth being hidden by wiry silver hair. With also a very tight white jumpsuit and silver hand make-up with long finger-nails, Sarah Greene in particular found her costume and mask very claustrophobic.

The concluding studio days were from Friday 6th to Sunday 8th July 1984, again in Studio TC6. The first day was spent on all the scenes in the refrigerated vastial storeroom (and the corridor just outside). The costume for Flast differed from those of the other Cryons; it had a darker ruff and a short clear cape. The mask for Flast was made to show the effects of torture by means of scarring.

The Cyberman which fell victim to the tray of vastial had its right arm rigged to catch fire after the charge on the tray was detonated, although its ultimate destruction was achieved by replacing the actor with a dummy Cyberman and exploding that. Flast's demise involved smoke fumes pumped through tubes secreted under Brown's cape, indicating the Cryon boiling away as she died.

A BBC photocall was arranged on saturday 7th July for the Cryons, and it was on this day that all the scenes in the tombs themselves were recorded, in addition to the sequences of Lytton, Griffiths, Bates and Stratton moving through the ducts of Cyber Control, up to the group's demise at the launch bay doors. A mirror was used to get the required camera angle for the scene of the Cybermen grabbing Lytton and capturing him.

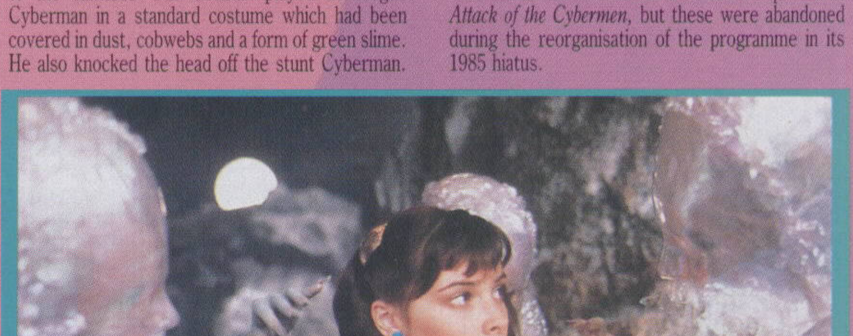
The tombs were given a cold atmosphere by the use of both dry ice in the studios and fitting mist filters to the cameras. Pat Gorman played the rogue Cyberman in a standard costume which had been covered in dust, cobwebs and a form of green slime. He also knocked the head off the stunt Cyberman. Another dummy Cyberman was needed for the scene in which the Doctor removed the face plate from a dormant one in its cell and activated the inbuilt distress system in its head. For the death of Varne, a video effect of echoed images was used in conjunction with Front Axial Projection. Sarah Greene's jumpsuit was made using a light reflective material, which caused Varne's corpse to give off an intense glow of energy as she died.

Recording concluded on Sunday 8th July with all the scenes set in the laboratory of Cyber Control, and then with the Cryons' cave sets and headquarters. The laboratory reused several pieces of equipment from the sewer base in the previous studio session, most notably the Cyberman conversion alcoves which were on a small raised dais to the left of the room.

This was the only day that Michael Kilgarriff appeared in studio, wearing a new specially modified Cyber Controller costume. This was a larger version of the standard Cyberman body, but as with the Controller in *The Tomb of the Cybermen* there were no jug handle ears on the helmet, and the head rose up into a smooth silver dome. Although the actor found the new costume a lot lighter and easier to wear than the 1967 version, he also felt that it lacked the impact. The actor also moved in the jerky fashion he remembered using for *The Tomb of the Cybermen.* The torture of Lytton was accomplished simply by having Maurice Colbourne hold bags of make-up blood in his hands, and then burst these as the two Cybermen applied pressure, with the scarlet fluid running out between his fingers. The battle scene leading up to the Cyber Controller's death was very complex and had to be recorded in one take if at all possible. This included a great many flash charges, and also the pumping of green liquid through tubes attached to the Cyber Controller costume. The Controller's final demise was in a cutaway shot of a dressed dummy exploding.

Eric Saward later admitted that he had never been happy with the final version of the script he had drafted, and was particularly disappointed at the way the Cryons were portrayed – disliking their squeaky voices. Gerry Davis, who had returned to the US, was also mildly put out to find that a Cyberman serial had been made without his input.

To date, *Attack of the Cybermen* is the last story to have been directed by Matthew Robinson. Paula Woolsey submitted two further episodes for *Doctor Who* under her own name after the completion of *Attack of the Cybermen,* but these were abandoned during the reorganisation of the programme in its 1985 hiatus.



The Cryons, the native species of Telos, seek an ally in Peri (Nicola Bryant). Photo © BBC.

POST-PRODUCTION

The incidental score for the story was composed by Malcolm Clarke which meant continuity to both *Earthshock* and *Resurrection of the Daleks* in terms of style and themes. In the event, much of the finished music was based on the Cybermarch heard in *Earthshock* with some bands of music being used directly as stock tracks from the earlier story. For scenes where Halley's Comet was referred to, Clarke also used themes and melodies which he had already used on a BBC documentary *The Comet is Coming* devised by Nigel Calder in 1982. Other musical references included Clarke's own score for *The Twin Dilemma* and also Ron Grainer's theme tune. The most distinctive new composition was Clarke's strident theme for Lytton which was used throughout both episodes. Just under fifty-five minutes of radiophonic music was used on the serial.

As well as changing the running times of the episodes, it was decided that *Doctor Who* should be returned to its traditional early Saturday evening slot of 5.20pm – the previous three seasons having been accorded early evening slots on weekdays. Ceefax subtitles were available for the story on Page 170.

Doctor Who formed part of the New Year line-up for the BBC with *Attack of the Cybermen* starting on the first Saturday of 1985. *Radio Times* printed a small picture of Colin Baker with regards the new season, whilst the programme listing for Part One also had a shot of the Doctor and another of a Cyberman. Further publicity was seen on television in the lead-up to the weekend. BBC's *Breakfast Time* heralded the return of *Doctor Who* on Friday 4th January, showing an extract of the Cyber Leader ordered Peri's death. Trailers the following evening showed clips of the Cybermen in the sewers and Lytton finding the Doctor's sonic lance.

Part Two of *Attack of the Cybermen* was given special promotion in *Radio Times* in the form of an article the juvenile Back Page section. 'There's Trouble in Store for Sarah' looked at Sarah Greene's guest appearance in the programme, with comments from Sarah and also some background to the Cybermen. In addition to colour photos of two Cybermen, Rost and Varne on the page-and-a-half spread, Clive Doig contributed some *Doctor Who* type puzzles for the youngsters.

The opening night of the new season was a great success, with almost nine million viewers tuning in – the largest audience since *Time-Flight* in 1982, a rating which no *Doctor Who* episode since has bettered. However, by the following week the serial had lost almost two million viewers and was back to the same level as the previous two seasons, and again facing competition on many ITV regions from the popular American action series *The A Team*.

There were many complaints about the crushing of Lytton's hands towards the end of Part Two. In the 9-15th February 1985 edition of *Radio Times* letters criticized the violence of both this serial and the subsequent *Vengeance on Varos*. One reader condemned the Doctor's ruthless gunning down of his adversaries and the torture of Lytton but another thought that *Attack* was one of the best stories for a long time.

Doctor Who – Attack of the Cybermen, novelised by Eric Saward was published by Target as Book No. 138 in April 1989, with a cover by Colin Howard. The novelisation added a great deal of background to some characters, and the Cryon Threst went under the name of Thrust. This was reissued in October 1992 with a new cover painted by Alister Pearson.

The story is also syndicated overseas in a twenty-five minute four episode version, and also as a one hour twenty-seven minute TV movie. The serial is retained by the BBC on its original 1″ videotape.

Andrew Pixley

Photo © BBC

ATTACK OF THE CYBERMEN
SERIAL 6T
CAST

Colin Baker (*The Doctor*) with Stephen Churchett (*Bill*) [1], Stephen Wale (*David*) [1], Nicola Bryant (*Peri*), Maurice Colbourne (*Lytton*), Brian Glover (*Griffiths*), Terry Molloy (*Russell*)†, James Beckett (*Payne*) [1], David Banks (*Cyber Leader*), Brian Orrell (*Cyber Lieutenant*), Michael Attwell (*Bates*), Jonathan David (*Stratton*), Michael Kilgarriff (*Cyber Controller*), John Ainley (*Cyberman*), Sarah Greene (*Varne*) [2], Sarah Berger (*Rost*) [2], Esther Freud (*Threst*) [2], Faith Brown (*Flast*) [2].

† Credited on-screen for Part One only

EXTRAS

Keith Chamberlain, Ken Pritchard, Christopher Holmes, Cy Town, Penny Lambirth (*Londoners*); Michael Braben, Michael Jeffries (*Policemen*); Ian Marshall-Fisher, Roger Pope, Thomas Lucy, Pat Gorman (*Cybermen*); Pat Gorman, Stephen Hull, Chris Connolly, Tim Milsom (*Work Party on Telos*); Ken Barker (*Stunt Cyberman*); Pat Gorman (*Rogue Cyberman*); Ken Pritchard (*Man being Cybernised*); Trisha Clark, Irela Williams, Maggie Lynton (*Cryons*).

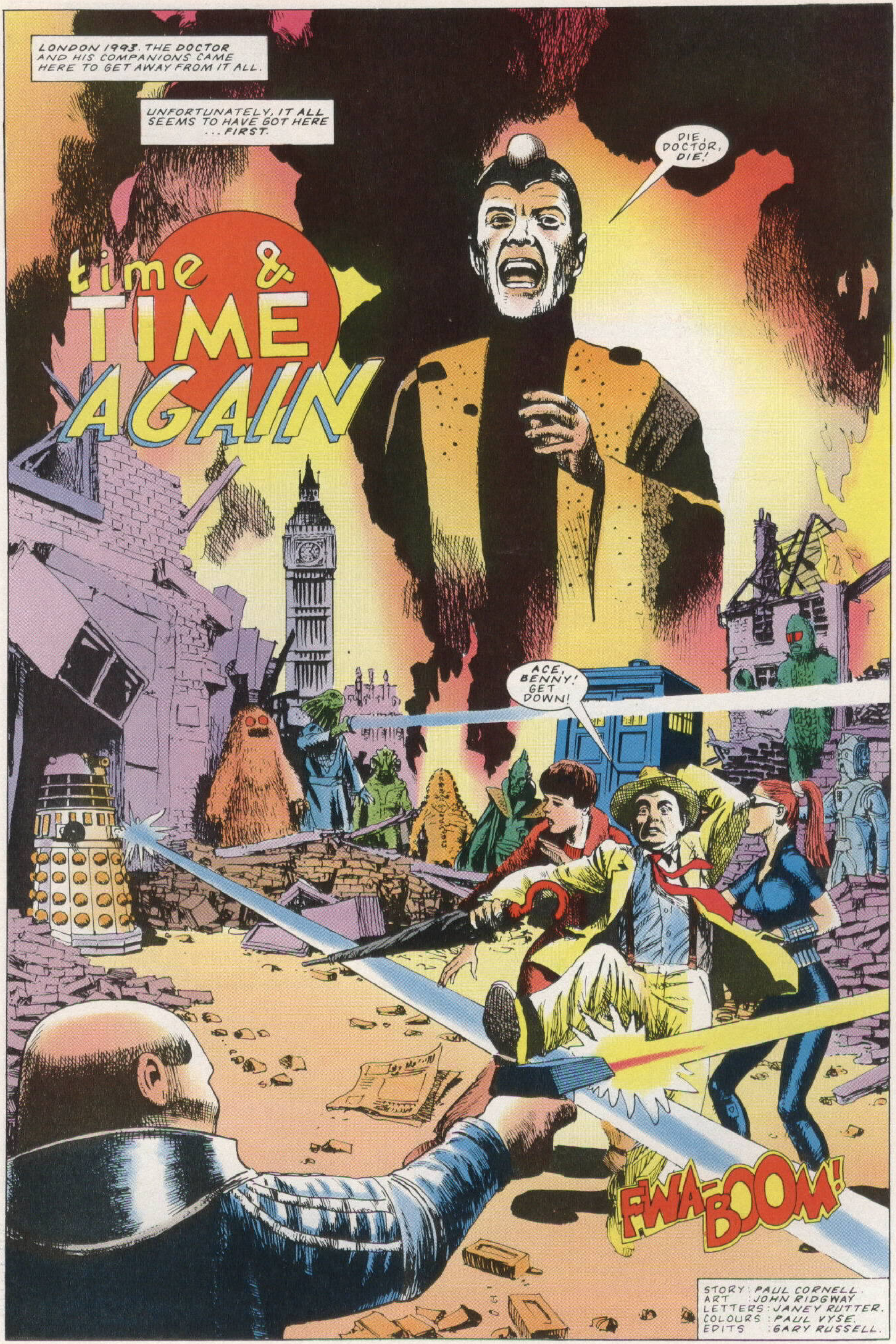
CREDITS

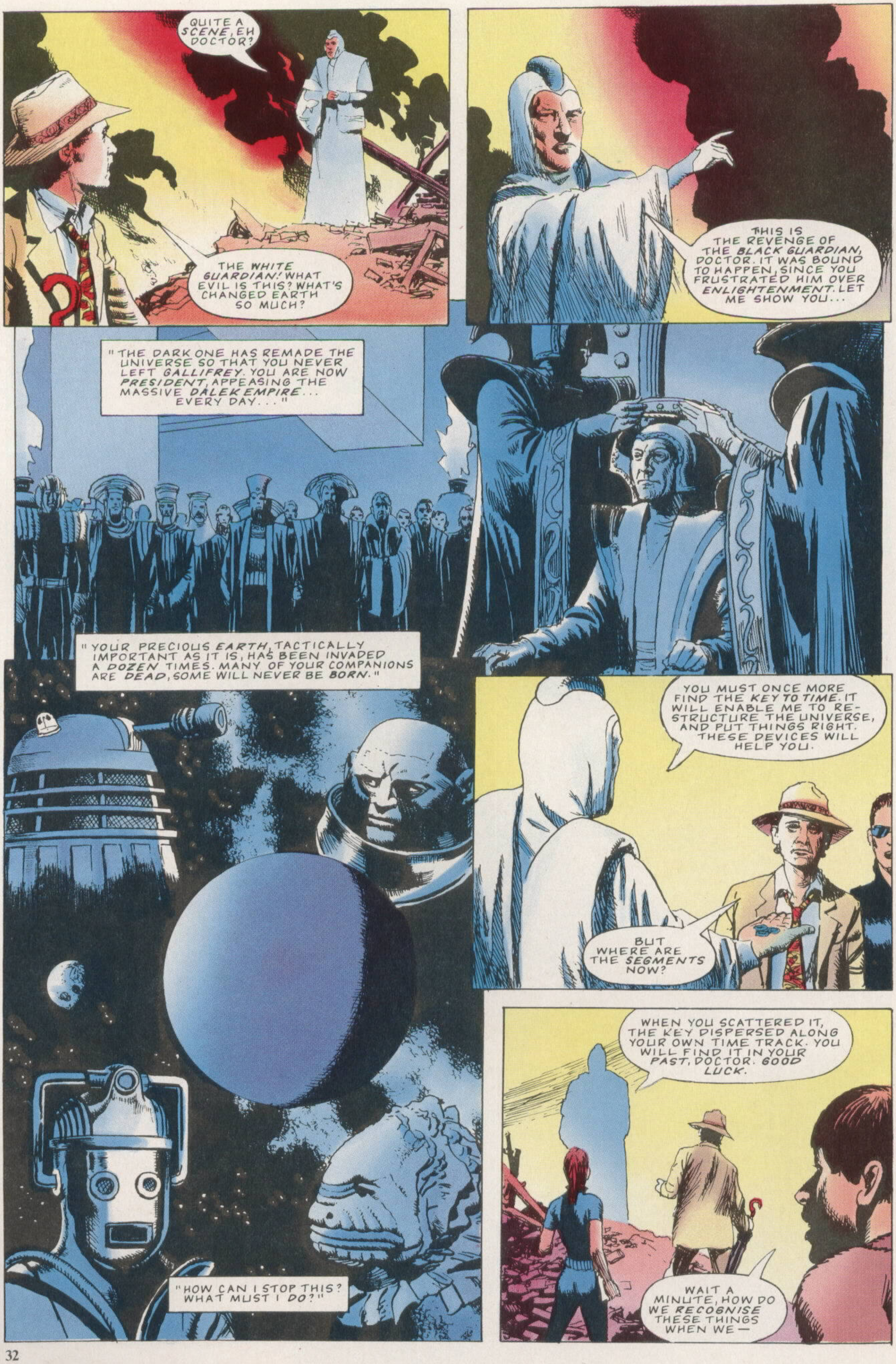
Written by Paula Moore [pen-name for Paula Woolsey and Eric Saward], Title Music Composed by Ron Grainer. Incidental Music: Malcolm Clarke. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Andrew Buchanan. Production Associates: June Collins, Sue Anstruther. Production Assistant: Llinos Wyn Jones. Assistant Floor Manager: Pennie Bloomfield. Film Cameraman: Godfrey Johnson. Film Sound: Barrie Tharby. Film Editor: M.A.C. Adams. Visual Effects Designer: Chris Lawson. Video Effects: Dave Chapman. Vision Mixers: Nigel Finnis [1-2], Dinah Long [2]. Technical Co-ordinator: Alan Arbuthnott. Camera Supervisor: Alec Wheal. Videotape Editor: Hugh Parson. Lighting Director: Henry Barber. Studio Sound: Andrew Stacey. costume Designer: Anushia Nieradzik. Make-up Designer: Linda McInnes. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Marjorie Pratt. Producer: John Nathan-Turner. Director: Matthew Robinson. BBC © 1984.

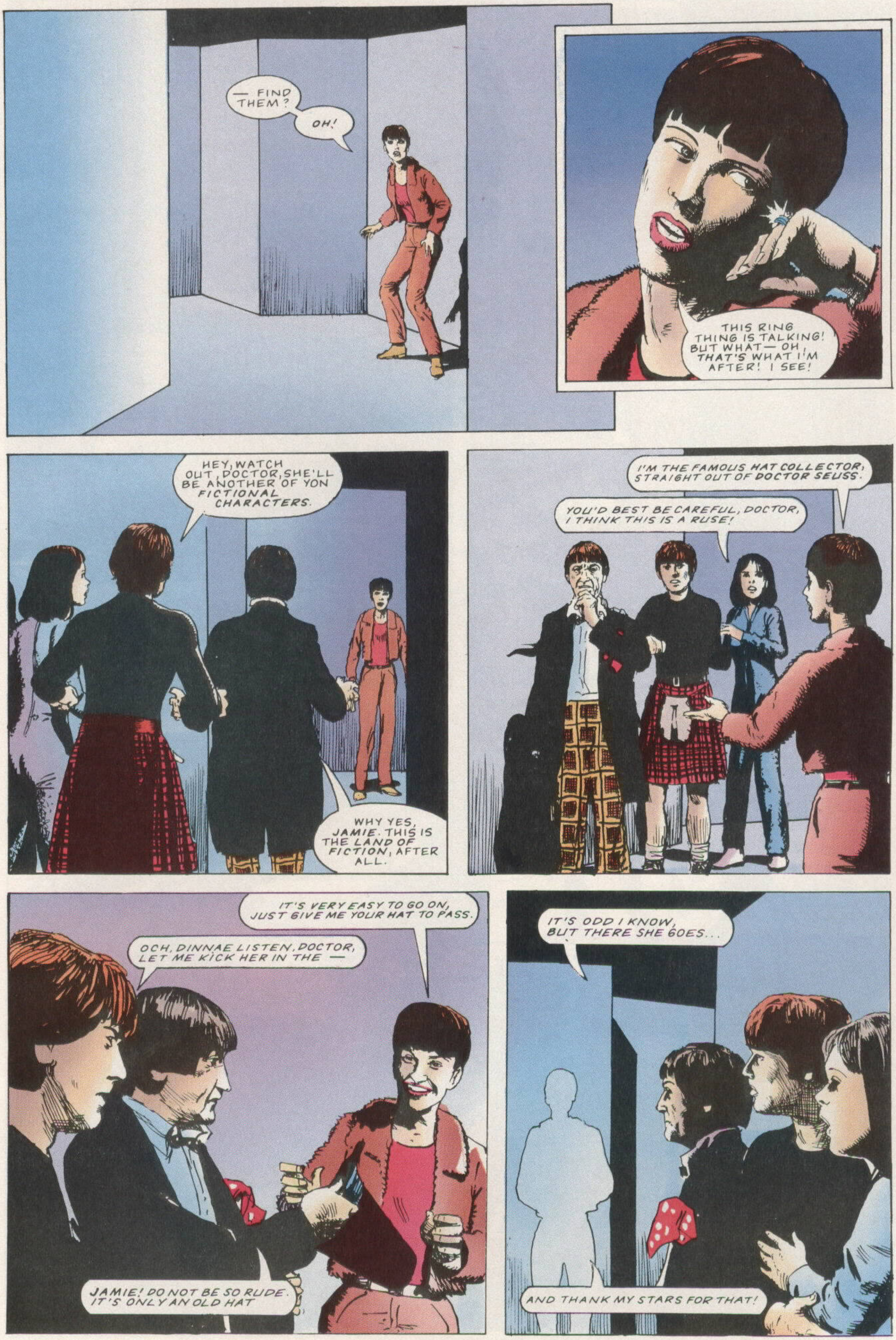
BROADCAST DETAILS

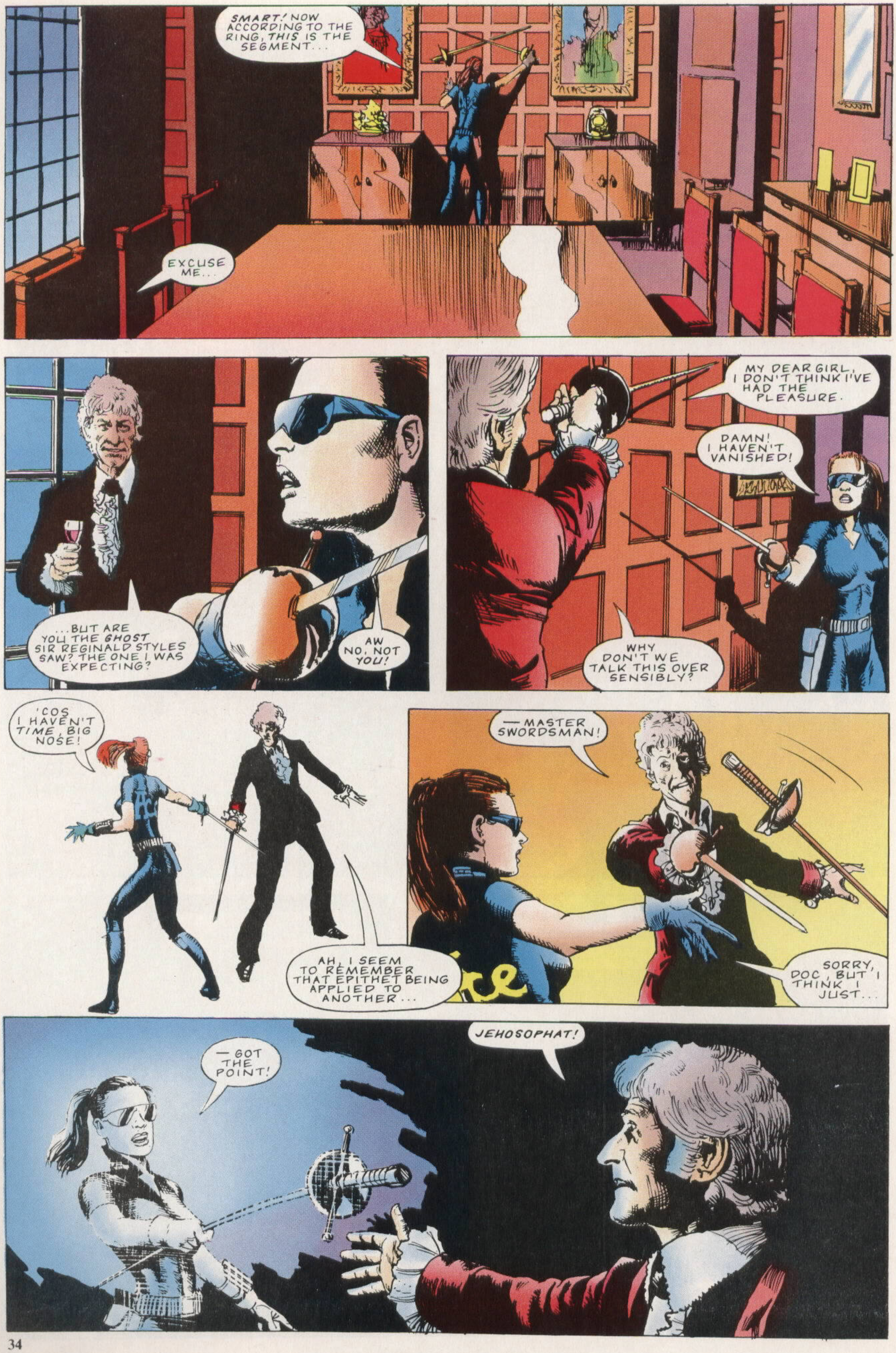
Part One	5th January, 1985	5.20pm-6.05pm
Part Two	12th January, 1985	5.20pm-6.05pm

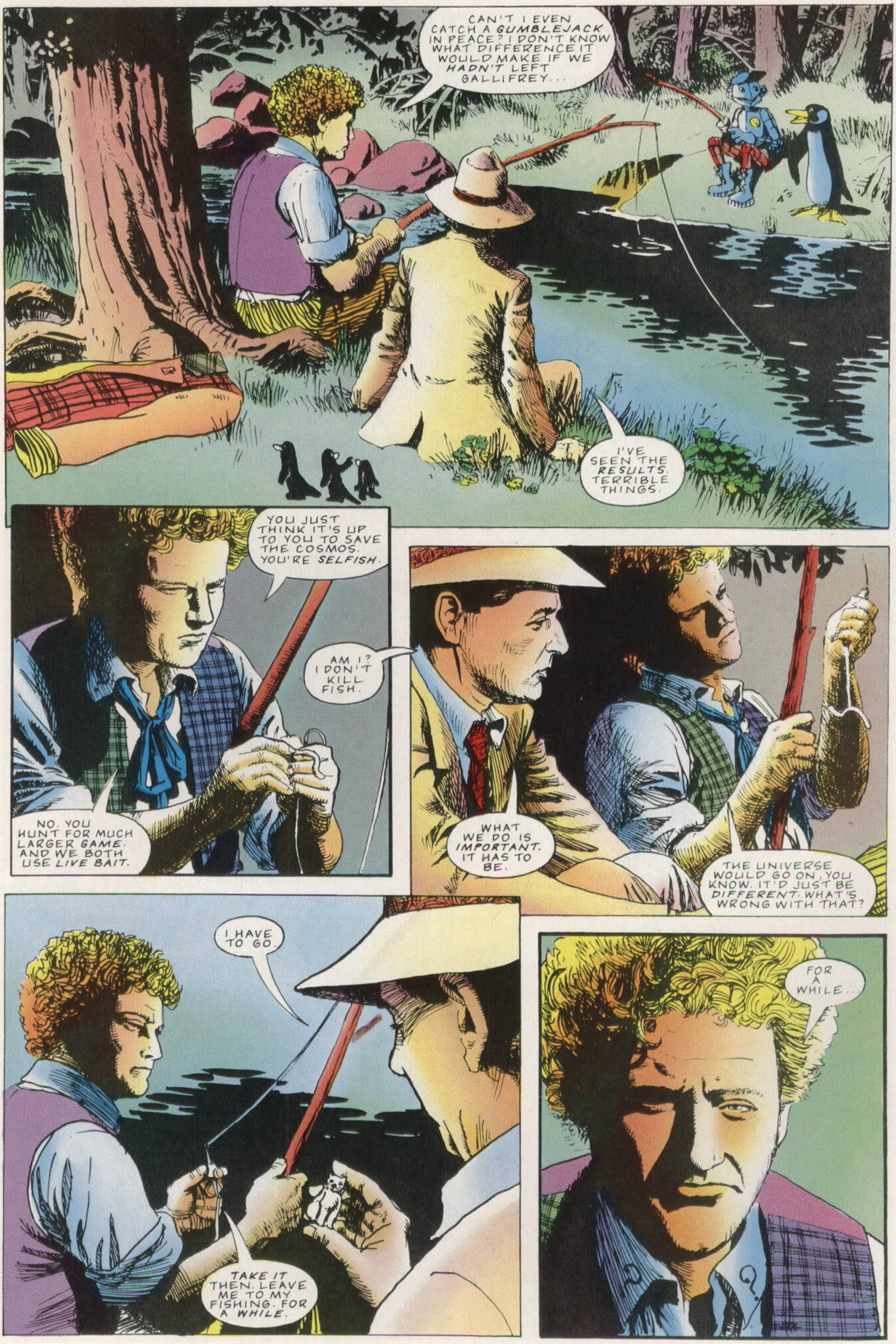
Viewing Figures:
Part One: 8.9M (71st), Part Two: 7.2M (104th)
Audience Appreciation:
Part One: 61%, Part Two: 65%

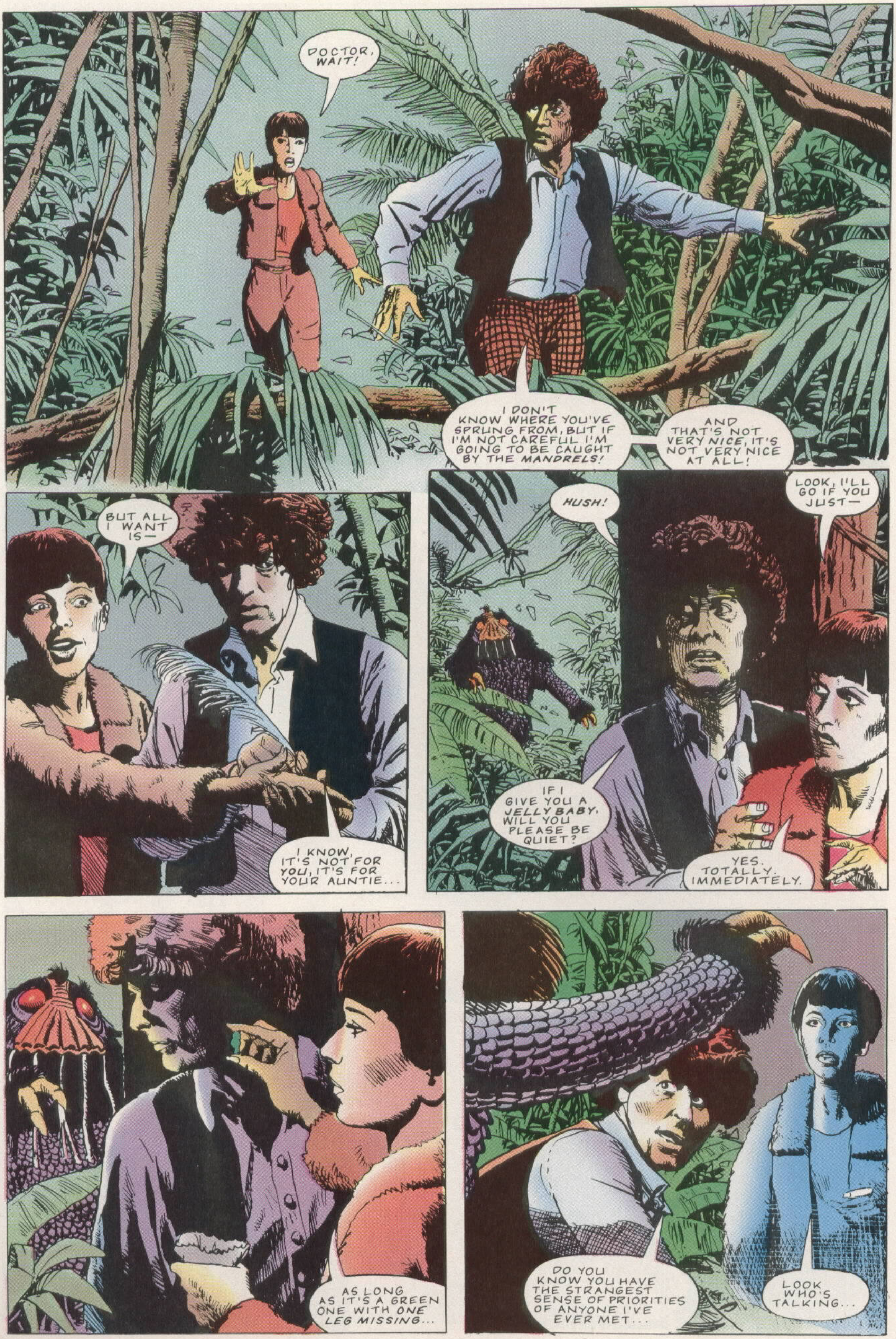

LONDON 1993. THE DOCTOR AND HIS COMPANIONS CAME HERE TO GET AWAY FROM IT ALL.
UNFORTUNATELY, IT ALL SEEMS TO HAVE GOT HERE ... FIRST.
DIE, DOCTOR, DIE!
time & TIME AGAIN
ACE, BENNY! GET DOWN!
FWA-BOOM!
STORY : PAUL CORNELL.
ART : JOHN RIDGWAY
LETTERS : JANEY RUTTER.
COLOURS : PAUL VYSE.
EDITS : GARY RUSSELL.

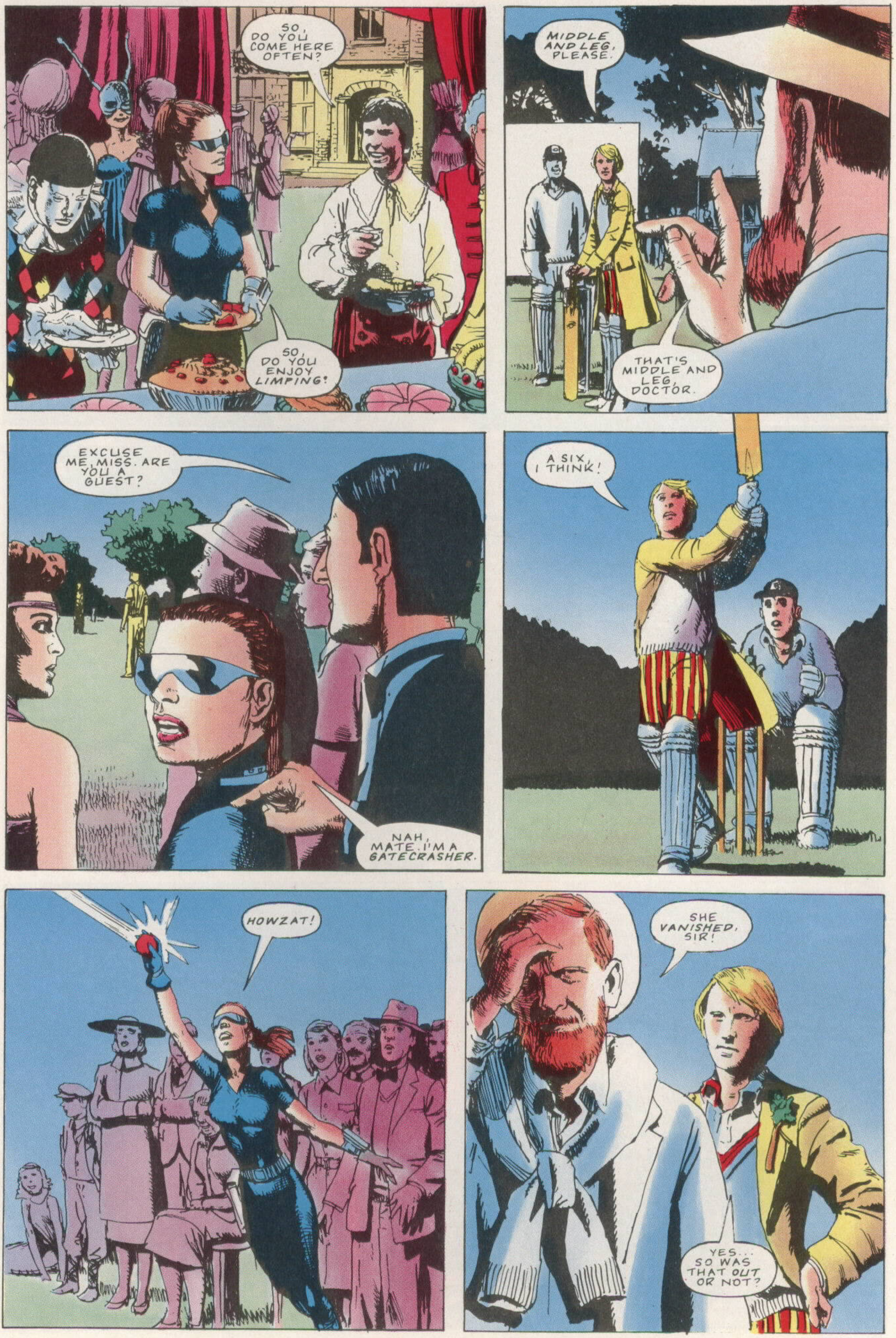

QUITE A *SCENE*, EH DOCTOR?
THE *WHITE GUARDIAN!* WHAT EVIL IS THIS? WHAT'S CHANGED EARTH SO MUCH?
THIS IS THE REVENGE OF THE *BLACK GUARDIAN*, DOCTOR. IT WAS BOUND TO HAPPEN, SINCE YOU FRUSTRATED HIM OVER *ENLIGHTENMENT*. LET ME SHOW YOU...
"THE DARK ONE HAS REMADE THE UNIVERSE SO THAT YOU NEVER LEFT *GALLIFREY*. YOU ARE NOW *PRESIDENT*, APPEASING THE MASSIVE *DALEK EMPIRE*... EVERY DAY..."
"YOUR PRECIOUS *EARTH*, TACTICALLY IMPORTANT AS IT IS, HAS BEEN INVADED A *DOZEN* TIMES. MANY OF YOUR COMPANIONS ARE *DEAD*, SOME WILL NEVER BE *BORN*."
"HOW CAN I STOP THIS? WHAT MUST I *DO*?"
YOU MUST ONCE MORE FIND THE *KEY TO TIME*. IT WILL ENABLE ME TO RESTRUCTURE THE UNIVERSE, AND PUT THINGS RIGHT. THESE DEVICES WILL HELP YOU.
BUT WHERE ARE THE *SEGMENTS* NOW?
WHEN YOU SCATTERED IT, THE KEY DISPERSED ALONG YOUR OWN TIME TRACK. YOU WILL FIND IT IN YOUR *PAST*, DOCTOR. *GOOD LUCK*.
WAIT A MINUTE, HOW DO WE *RECOGNISE* THESE THINGS WHEN WE—

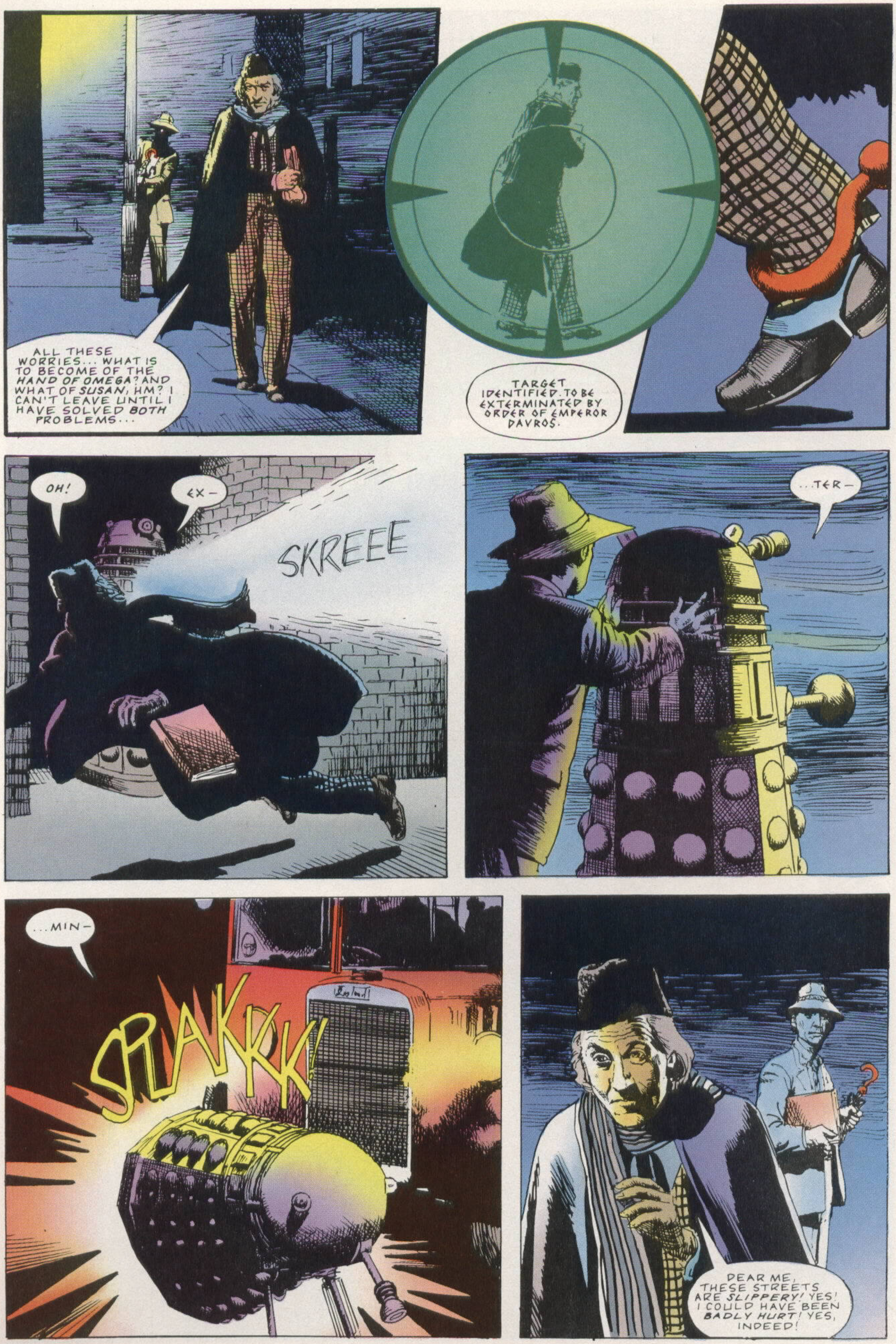

— FIND THEM?
OH!
THIS RING THING IS TALKING! BUT WHAT— OH, THAT'S WHAT I'M AFTER! I SEE!
HEY, WATCH OUT, DOCTOR, SHE'LL BE ANOTHER OF YON FICTIONAL CHARACTERS.
WHY YES, JAMIE. THIS IS THE LAND OF FICTION, AFTER ALL.
I'M THE FAMOUS HAT COLLECTOR, STRAIGHT OUT OF DOCTOR SEUSS.
YOU'D BEST BE CAREFUL, DOCTOR, I THINK THIS IS A RUSE!
IT'S VERY EASY TO GO ON, JUST GIVE ME YOUR HAT TO PASS.
OCH, DINNAE LISTEN, DOCTOR, LET ME KICK HER IN THE —
JAMIE! DO NOT BE SO RUDE. IT'S ONLY AN OLD HAT
IT'S ODD I KNOW, BUT THERE SHE GOES...
AND THANK MY STARS FOR THAT!

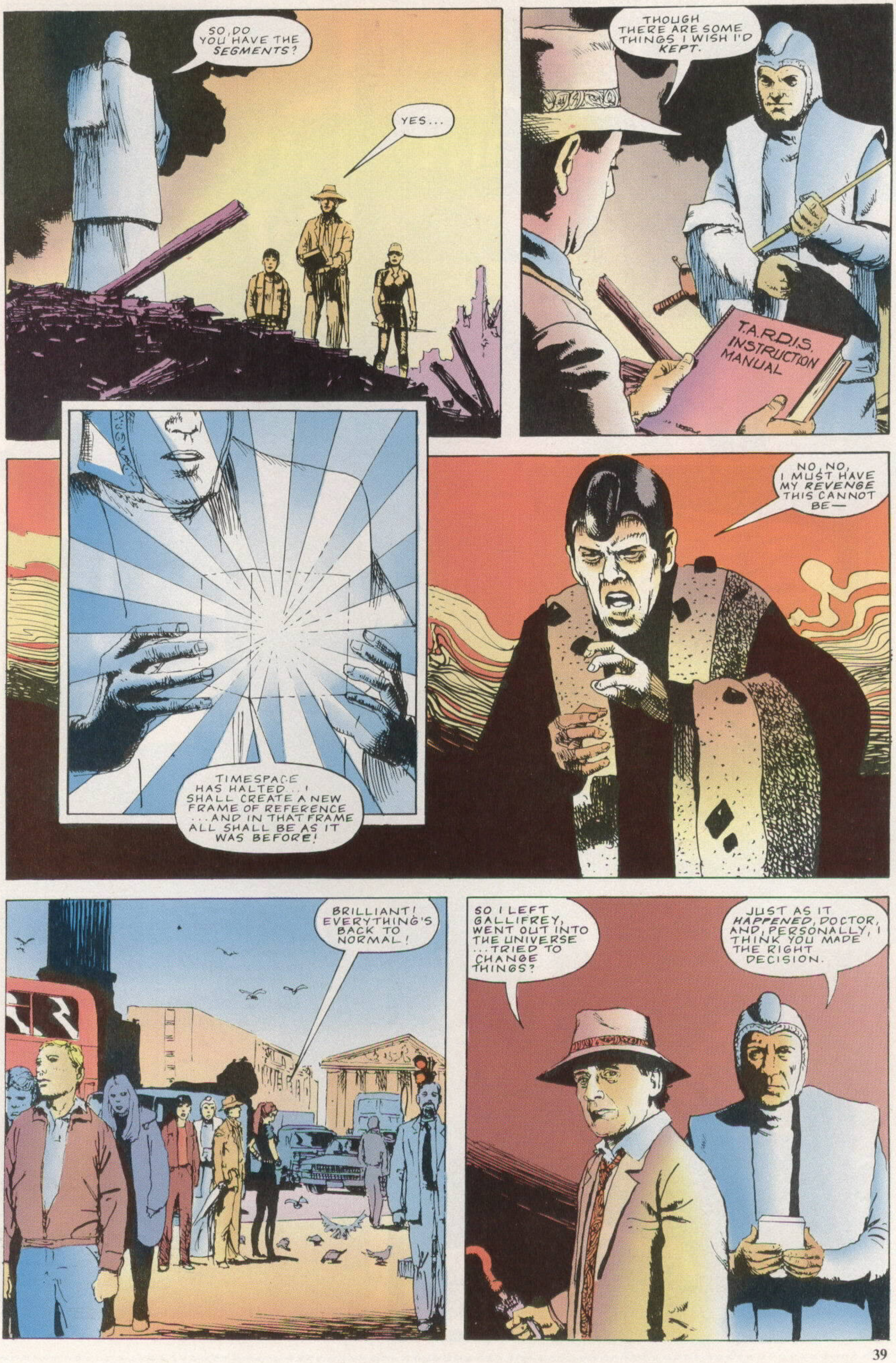

SMART! NOW ACCORDING TO THE RING, THIS IS THE SEGMENT...
EXCUSE ME...
...BUT ARE YOU THE GHOST SIR REGINALD STYLES SAW? THE ONE I WAS EXPECTING?
AW NO, NOT YOU!
MY DEAR GIRL, I DON'T THINK I'VE HAD THE PLEASURE.
DAMN! I HAVEN'T VANISHED!
WHY DON'T WE TALK THIS OVER SENSIBLY?
'COS I HAVEN'T TIME, BIG NOSE!
AH, I SEEM TO REMEMBER THAT EPITHET BEING APPLIED TO ANOTHER...
— MASTER SWORDSMAN!
SORRY, DOC, BUT I THINK I JUST...
— GOT THE POINT!
JEHOSOPHAT!

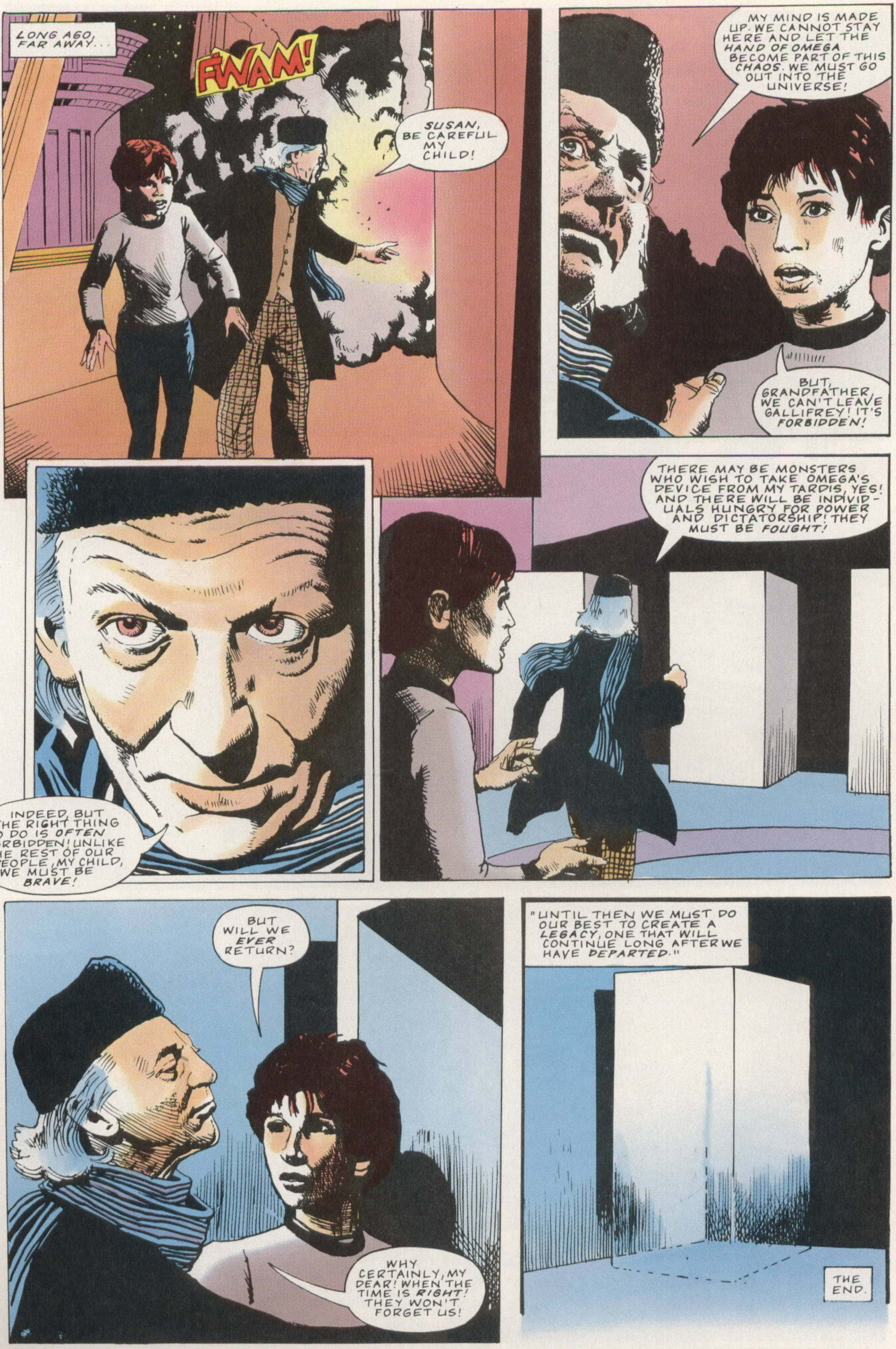

CAN'T I EVEN CATCH A GUMBLEJACK IN PEACE? I DON'T KNOW WHAT DIFFERENCE IT WOULD MAKE IF WE HADN'T LEFT GALLIFREY...
I'VE SEEN THE RESULTS. TERRIBLE THINGS.
YOU JUST THINK IT'S UP TO YOU TO SAVE THE COSMOS. YOU'RE SELFISH.
AM I? I DON'T KILL FISH.
NO. YOU HUNT FOR MUCH LARGER GAME. AND WE BOTH USE LIVE BAIT.
WHAT WE DO IS IMPORTANT. IT HAS TO BE.
THE UNIVERSE WOULD GO ON, YOU KNOW. IT'D JUST BE DIFFERENT. WHAT'S WRONG WITH THAT?
I HAVE TO GO.
TAKE IT THEN. LEAVE ME TO MY FISHING. FOR A WHILE.
FOR A WHILE...


DOCTOR, WAIT!
I DON'T KNOW WHERE YOU'VE SPRUNG FROM, BUT IF I'M NOT CAREFUL I'M GOING TO BE CAUGHT BY THE MANDRELS!
AND THAT'S NOT VERY NICE, IT'S NOT VERY NICE AT ALL!
BUT ALL I WANT IS—
I KNOW, IT'S NOT FOR YOU, IT'S FOR YOUR AUNTIE...
HUSH!
LOOK, I'LL GO IF YOU JUST—
IF I GIVE YOU A JELLY BABY, WILL YOU PLEASE BE QUIET?
YES. TOTALLY. IMMEDIATELY.
AS LONG AS IT'S A GREEN ONE WITH ONE LEG MISSING...
DO YOU KNOW YOU HAVE THE STRANGEST SENSE OF PRIORITIES OF ANYONE I'VE EVER MET...
LOOK WHO'S TALKING...


SO, DO YOU COME HERE OFTEN?
SO, DO YOU ENJOY *LIMPING!*
MIDDLE AND LEG, PLEASE.
THAT'S MIDDLE AND LEG, DOCTOR.
EXCUSE ME, MISS. ARE YOU A GUEST?
NAH, MATE. I'M A *GATECRASHER.*
A SIX, I THINK!
HOWZAT!
SHE *VANISHED,* SIR!
YES... SO WAS THAT OUT OR NOT?


ALL THESE WORRIES... WHAT IS TO BECOME OF THE *HAND OF OMEGA*? AND WHAT OF *SUSAN*, HM? I CAN'T LEAVE UNTIL I HAVE SOLVED *BOTH* PROBLEMS...
TARGET IDENTIFIED. TO BE EXTERMINATED BY ORDER OF EMPEROR DAVROS.
OH!
EX–
SKREEE
...TER–
...MIN–
SPLAKKK!
DEAR ME, THESE STREETS ARE *SLIPPERY*! YES! I COULD HAVE BEEN *BADLY HURT*! YES, INDEED!


SO, DO YOU HAVE THE *SEGMENTS*?
YES...
THOUGH THERE ARE SOME THINGS I WISH I'D *KEPT*.
T.A.R.D.I.S. INSTRUCTION MANUAL
TIMESPACE HAS HALTED... I SHALL CREATE A NEW FRAME OF REFERENCE ...AND IN THAT FRAME ALL SHALL BE AS IT WAS BEFORE!
NO, NO, I MUST HAVE MY *REVENGE* THIS CANNOT BE—
BRILLIANT! EVERYTHING'S BACK TO NORMAL!
SO I LEFT GALLIFREY, WENT OUT INTO THE UNIVERSE ...TRIED TO CHANGE THINGS?
JUST AS IT *HAPPENED*, DOCTOR, AND, PERSONALLY, I THINK YOU MADE THE RIGHT DECISION.


LONG AGO, FAR AWAY...
FWAM!
SUSAN, BE CAREFUL MY CHILD!
MY MIND IS MADE UP. WE CANNOT STAY HERE AND LET THE *HAND OF OMEGA* BECOME PART OF THIS *CHAOS*. WE MUST GO OUT INTO THE UNIVERSE!
BUT, GRANDFATHER, WE CAN'T LEAVE GALLIFREY! IT'S *FORBIDDEN*!
INDEED, BUT THE RIGHT THING TO DO IS *OFTEN* FORBIDDEN! UNLIKE THE REST OF OUR PEOPLE, MY CHILD, WE MUST BE *BRAVE*!
THERE MAY BE MONSTERS WHO WISH TO TAKE OMEGA'S DEVICE FROM MY TARDIS, YES! AND THERE WILL BE INDIVIDUALS HUNGRY FOR POWER AND DICTATORSHIP! THEY MUST BE *FOUGHT*!
BUT WILL WE *EVER* RETURN?
WHY CERTAINLY, MY DEAR! WHEN THE TIME IS *RIGHT*! THEY WON'T FORGET US!
"UNTIL THEN WE MUST DO OUR BEST TO CREATE A *LEGACY*, ONE THAT WILL CONTINUE LONG AFTER WE HAVE *DEPARTED*."
THE END.

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Moving with the Times

Thirty years after a black-and-white television series flickered onto the nation's screens, and four years after it disappeared, just what is the secret of the concept's enduring success? Philip MacDonald goes on a journey through three decades of time travel . . .

The sheer volume of words that have been written in the attempt to explain the unique appeal of *Doctor Who* over the last three decades bear witness to the fact that there is no single, coherent explanation. It goes without saying that *Doctor Who* is by no means a straightforward television drama programme; one practically unique characteristic it has enjoyed from its earliest days is its ability to appeal to an extraordinarily wide audience in terms of age, race and class.

Writing in 1983, the authors of *Doctor Who – The Unfolding Text* pointed out that "it is possibly the only programme intended for children which has become as popular with adults as children without losing its child audience." Despite the protestations of many fans, the authors are essentially correct in noting that *Doctor Who* was indeed originally conceived as a children's (or, at least, a 'family') drama; the original production team were surprised as well as pleased by the adult following the programme rapidly won. *The Unfolding Text* continues by pointing out that "*Doctor Who* is one of the few television programmes that doesn't patronise or insult the intelligence of children – and therefore is adult enough to appeal to grown-ups – but thereby ensures that it maintains high child audience ratings, an audience that regenerates much faster than an adult audience." But as anyone who watched the two Dalek stories recently released by BBC Video will testify, within that essential framework *Doctor Who* is also a television programme which over thirty years has undergone more regenerations of its own than either its audience or its lead character.

MULTI-CULTURE

Society, literature, politics and popular culture have always played a significant role in influencing the directions in which *Doctor Who* has headed; by adopting an allegorical mode of address, the programme has often managed to appeal to audiences on different levels of sophistication and to viewers who are seeking different styles of entertainment. Many of the most enjoyable stories can be viewed both as literal, straightforward action for those who wish to 'suspend their disbelief', and as metaphorically suggestive for those who care to look a little deeper. In its commonest form this takes the shape of plundering and realigning established literature or cinematic genres, whether they be the Hammer horror trappings of *Pyramids of Mars*, *The Tomb of the Cybermen* and *State of Decay*, the literary/mythological pastiches of *Underworld*, *The Androids of Tara* and *The Horns of Nimon*, or the timely exploitation in *The Dæmons* of the Dennis Wheatley diabolism thrillers which were popular at the time, alongside a certain amount of pilfering from Nigel Kneale's *Quatermass and the Pit*, not to mention the Dæmon Azal sharing the distinction, alongside Kronos and the Exxilons, of being associated with the prehistoric space-travellers given so much credence in the early Seventies by the likes of Erich von Daniken.

At times in its history – most notably, though by no means exclusively, during Graham Williams' tenure as producer, *Doctor Who* has even sought this added sophistication by wryly commenting on itself, presenting a drama which is simultaneously an action/adventure and at the same time a complex exploration of its own generic conventions. Moments such as the John Cleese/Eleanor Bron scene in *City of Death*, and the Doctor's taunt at the Daleks' inability to climb stairs in *Destiny of the Daleks*, result for some fans in the programme appearing to be a spoof or a send-up, and spoils their enjoyment of what they see as essentially realist drama. Others, who find straightforward action-adventure in itself an unsatisfying pleasure, enjoy the double layer of references provided by such moments. Indeed, Douglas Adams (script editor of these stories) is insistent that such ideas arose only out of a concern for exploring genuine realism, that the true beauty of *Doctor Who*'s format lies not in making it as plausible as possible, but in bringing together the elements of a story in such a way that a conventionally implausible set of circumstances suddenly becomes believable. Thus when Duggan saves the human race in *City of Death*, the drama remains genuine while at the same time poking fun at all-action detective films which, in Adams' words, "skip all the issues, and have somebody knock someone out and just forget about all the threads of the plot. On the other hand, you can bring the threads of the plot together in such a way that they all cross over at one particular point, where, if one person stops one other person doing one thing, then you are clear."

POP CULTURE

As well as literary, cinematic and self-referential influences, the passing parade of contemporary culture has always wrought its effect on *Doctor Who*. The Beatles and the Daleks were the two great pop-culture icons of 1965, and the Xerons' Time/Space Visualiser brought their images into the TARDIS at the height of success for both; the first of Amicus' two blockbusting Dalek movies opened in British cinemas during the same week, while the Beatles were on the crest of an unprecedented wave of success with seven consecutive Number One hits behind them and a further four to come (one of which, *Paperback Writer*, would find its way into a later Dalek story). But apart from a somewhat reduced appearance in Forester's garden in *Planet of Giants* and the most fleeting of visits to Liverpool during *The Daleks' Master Plan*, it was not until the end of *Doctor Who*'s third season that the TARDIS touched down in contemporary Britain and the show began wholeheartedly to shed its rather old-fashioned Fifties adventure style and started absorbing the spirit of the Sixties. Despite the freshness and immediacy of its contemporary setting, however, *The War Machines* failed to capture the true flavour of swinging London, with a somewhat ingenuous depiction of wholesome, Coca-Cola drinking boys and girls behaving with the utmost civility at the Inferno disco. Nonetheless the arrival of the sharply dressed Anneke Wills as Polly Wright, all mini-skirts and Bob Dylan caps, signalled the advent of the era of fashion-conscious companions, perhaps exemplified by the case of her successor; from her first appearance it took only six weeks before Victoria Waterfield exchanged her decorous crinoline for a daring mini. The tradition was continued by Zoe, whose friendship with Isobel Watkins in *The Invasion* allowed *Doctor Who* a more immediate encounter with far-out Carnaby Street culture. The costume designers were inevitably influenced by contemporary fashions even when creating supposedly alien designs, and certainly Miss Garrett's psychedelic outfit in *The Ice Warriors*, bearing a startling resemblance to the catwalk fashions of the time, looks more futuristic today than it did in 1967!

Photo © BBC.

Jo Grant's fab and groovy fashions soon gave way...

GLAM CULTURE

Despite the new-found trendiness of the Doctor's companions, not to mention the Second Doctor's Beatle-haircut, it was not until the early Seventies, and in particular the arrival of one Josephine Grant, that *Doctor Who* became almost systematically fashion-conscious. This was the heyday of glam rock, when the sharpest pop-culture images were provided by the excessive make-up and outlandish costumes of Marc Bolan and David Bowie. Jo duly tottered through many an adventure in outrageous stack-heeled boots and giant-sized lapels while Pertwee's velvet capes and dress-shirts were of a piece with other great British TV heroes of the day, most noticeably Peter Wyngarde's Jason King. Meanwhile the military haircuts of the UNIT men grew suspiciously long as the Age of Aquarius dawned. On alien planets too the influence of early Seventies excess was felt: King Peladon ruled a Ziggy Stardust world of satin shorts, thigh boots and mascara, while the spaceship passengers in *Invasion of the Dinosaurs*, the Marine Space Corps in *Death to the Daleks* and the spider guards on Metebelis Three sported flares that would make *The Tomorrow People* blush. It was left, however, to the tattered glitz of Vorg and Shirna in *Carnival of Monsters* to provide a truly accurate echo of the sheer tackiness of The Sweet or The Glitter Band.

...to Sarah Jane's equally fab and groovy outfits!
Photo © BBC Video.

By this time it was becoming commonplace for individual stories to prey directly upon specific contemporary influences, setting Seventies *Doctor Who* in sharp contrast with the more fanciful settings and themes of the early years. *Terror of the Autons* is renowned for having upset audiences with its portrayal of murderous policemen and suffocating dolls, but what has largely been forgotten is that all of the everyday objects used as instruments of death in that story were commodities not only available but thoroughly fashionable in 1971 – many of the trendier viewers would have actually watched *Terror of the Autons* from the dubious comfort of an inflatable plastic armchair, with a vase of plastic daffodils on the smoked-glass dining table, all of which adds an entirely different dimension to the reaction which the story provoked. *Colony in Space*, meanwhile, was in its own way a forerunner of 1975's classic sit-com *The Good Life*, both shows expressing the late hippie-era impulse to drop out of industrialised society and go back to the land, a trend which has recently come back into fashion alongside the eco-awareness and brotherly love themes expressed in that grooviest of Pertwee stories *The Green Death*.

With UNIT's heyday past as the Fourth Doctor renewed his wanderings through space and time, the influence of fashion and pop music was less keenly felt, although as the pop video began to catch on in the early Eighties *Doctor Who* noticeably reflected the sharply stylistic new musical age; the Watcher in *Logopolis* could have walked straight out of David Bowie's *Ashes to Ashes* video, while *Castrovalva* was a visual amalgam of Adam and the Ants' best-known promos and it's difficult to believe that the surreal dreamscapes and snake-arm tattoos of *Fade to Grey* by Visage came before *Kinda*. As the only human companion of ►

Vengeance on Varos. A parody, or a reflection of the video nasty? Photo © BBC Video.

the early Eighties, Tegan provided a suitably New Romantic look for Enlightenment and Persuasion to wear in *Four to Doomsday.* It was not really until the arrival of Ace, however, that the programme was able to boast another 'contemporary' Earth companion in the tradition of Polly or Sarah Jane Smith, and her overworked use of the period's street vocabulary provided a late Eighties equivalent of Jo Grant.

POLITICAL CULTURE

Far more pressingly than the ephemeral influence of fashion, however, topical snapshots in socio-political history provide the focus in a number of the Doctor's adventures. *The Curse of Peladon* mirrors the 1972 debate about Britain's long-awaited entry into the Common Market, while its sequel *The Monster of Peladon* sees Gebek leading a union strike against the introduction of automated mining systems, again a timely topic in 1974. The student riots of the late Sixties seem to provide the basis of *The Krotons,* in which the Gonds turn violently against the 'learning machines' of their alien mentors, while Bob Baker and Dave Martin looked to racial strife in South Africa when plotting a story of mankind's retreat from the role of colonial oppressor in *The Mutants* – subject matter not far removed Ian Stuart Black's all-but-forgotten parable *The Savages*. The Cold War, the nervy stand-off between America and Russia as each superpower armed itself to the teeth with increasingly murderous weaponry between the Forties and the late Eighties, provides the background for such tales as *Frontier in Space* and *Warriors of the Deep*. On the other side of the coin, the possibly flawed ideology of unconditional unilateralism is considered in the depiction of the Thals in *The Daleks* and the 'flower power' Dulcians in *The Dominators. The Caves of Androzani,* despite pre-dating the 1984 miners' strike by some weeks, seems in parts remarkably close to the conflict of economics and dignity which occupied the headlines for over a year. *Vengeance on Varos* addressed the early Eighties preoccupation with 'video nasties', and it has even been suggested that *Terminus,* in its depiction of the stigmatic Lazar's disease to which the galaxy turns a blind eye, was in part an early call for understanding and sympathy for the sufferers of HIV, the virus which shook society to its foundations and created new and radically significant social considerations in the mid-Eighties.

Turning a blind eye or offering a helping hand to disease victims? Terminus. Photo © BBC Video.

But all these inflections are essentially momentary, merely surface eruptions of the underlying ideology of *Doctor Who,* which ultimately is not a forum for political debate. As Terrance Dicks points out in the case of *The Monster of Peladon,* "it is never heroic capitalists against strikers, and it is never heroic strikers against evil capitalists. You have got two parties with conflicting opinions, and there is always right on both sides." Although essentially espousing the virtues of a somewhat cosy and bourgeois liberalism, *Doctor Who* has never become openly party-politicised; even *The Sun Makers,* often regarded as an overtly left-wing story with its misquotes from Karl Marx and apparently open stance against capitalism, is essentially an extended joke about tax evasion, traditionally a middle-class Tory pursuit.

Certainly big business is often imaged as the villain of the piece, with the Doctor fighting against not only bug-eyed monsters but also the evils of fat profit margins in stories as diverse as *Colony in Space, The Green Death, The Power of Kroll* and *The Caves of Androzani.* But such assertions are not necessarily anti-capitalist in essence; mercantilism is just one condition of the kind of social mechanisation against which the Doctor stands. Like so much superior science-fiction, *Doctor Who* rebels against the mechanisation of societies, stressing the importance of individual identity and of social interaction as opposed to the establishment of the mechanical, monolithic tyranny represented by the Doctor's most famous opponents. The Daleks, Cybermen and Sontarans have all become homogenised and depersonalised in this way, though by different routes – the Daleks because of mutations which were the result of their war-like past, the Sontarans via cloning, and the Cybermen through their dabblings with organ-replacement surgery.

PACIFIST CULTURE

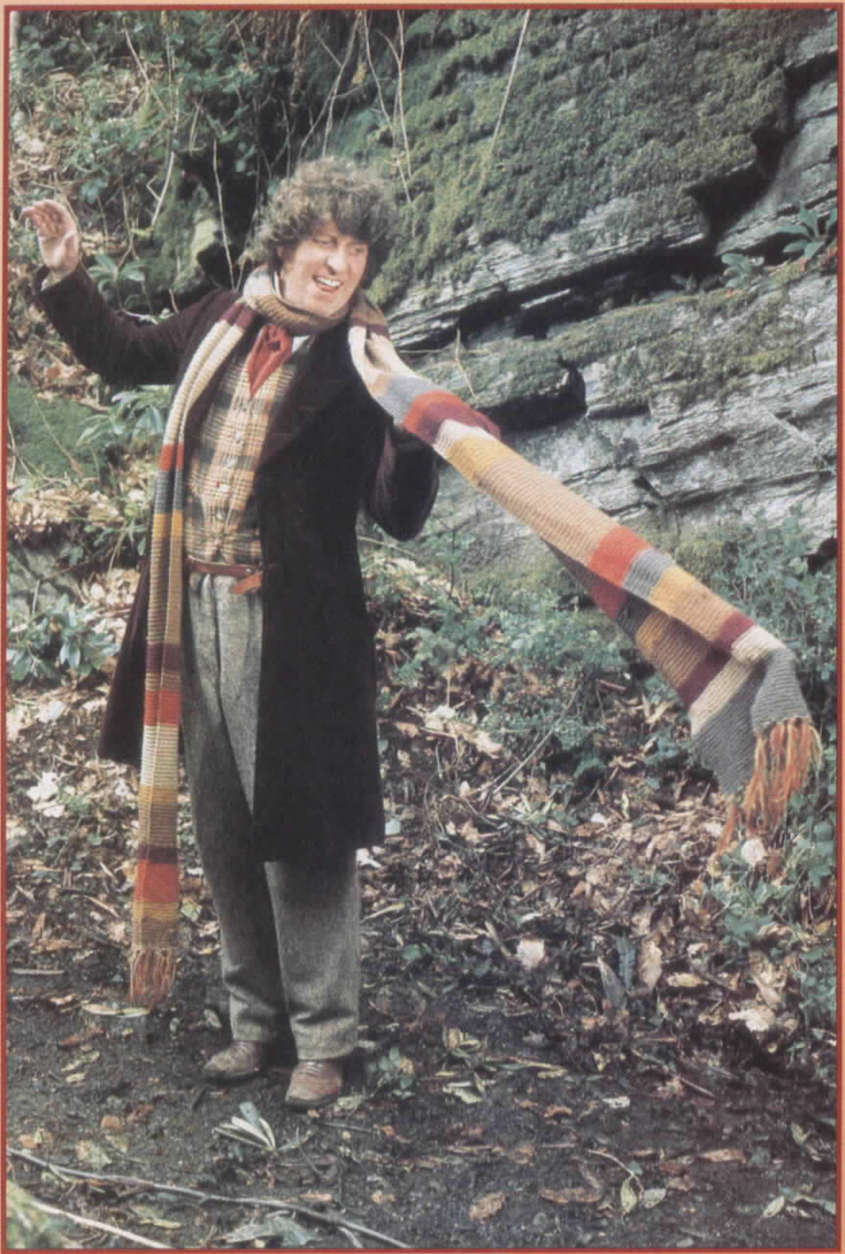
What then of the Doctor's own code of practice? He is, of course, a humanitarian in the most encompassing sense, striving to restore freedom and individuality where oppression has quashed it. He is a pacifist, but only in the most proper sense – he recognises (and Ian Chesterton demonstrates) the essential flaw in the non-negotiable pacifism of the Thals, and will readily resort to action and even violence if it is for the greater good. Of all his incarnations the Second Doctor seems the most pacifistic and incapable of violent behaviour, while at the other end of the scale his third incarnation seems to almost revel in it, seldom failing to mete out a judicious dose of Venusian Aikido at some point during each encounter with a new adversary. Ever a product of the times in which it was made, *Doctor Who* during the Pertwee years attempted a compromise between supposedly justified violence, of which there was a great deal (rarely a story passed without the Doctor taking on a posse of security guards), and elevated moral didacticism. In this ethically blackened era of Vietnam and Watergate it was comforting to have a hero at hand who was able and willing to make unequivocal moral judgements, and the Third Doctor's outspoken attitude to the arms race (*Terror of the Autons, The Dæmons*), industrial pollution (*The Green Death, Invasion of the Dinosaurs*), war (*Day of the Daleks, Planet of the Daleks*), avarice (*Colony in Space, The Green Death*) and innumerable other social evils became a trademark of the Pertwee era. Here was a Doctor whose vision was of a universe that was balanced, organic and understood, its heroes and its culprits identifiable and its mysteries explicable (the debate between Miss Hawthorne's belief in magic and the Doctor's enlightened scientific perspectivism in *The Dæmons* is a virtual template for the Third Doctor's unitary and coherent universe). If occasionally the Doctor's own propensity to violent retribution seems a little like hypocrisy (he guns down Ogrons in cold blood in *Day of the Daleks* but then tells the Master that "Violence will get you nowhere" in *The Sea Devils*), at least we are always aware that even Pertwee's Doctor is essentially striving for peace and concord on the universal scale, as is demonstrated by his readily adopting the role of diplomatic arbiter between races in *Doctor Who and the Silurians, The Ambassadors of Death* and *Frontier in Space*. In any case, for the most part the Third Doctor's violence was delivered in a reassuringly cartoon-style – a series of standard, semi-humorous neck-pinches and backhand chops accompanied by jokey Oriental yelps, and its victims usually got up afterwards. With the wholesale slaughter of the Silurians and the unprecedented grittiness of the gun-battles in *The Ambassadors of Death*, Pertwee's debut season had seen blood on the hands of Lethbridge-Stewart and the Doctor himself, and this properly 'adult' approach to responsibility for one's actions, somewhat diluted and substituted during the remainder of the Pertwee years, was not to return fully until the arrival of the Fourth Doctor. Between 1975 and 1977 *Doctor Who* was propelled to a new level of uncompromising confrontation with reality – the almost camp safety of Venusian Aikido was rapidly replaced by strikingly genuine violence in such stories as *The Seeds of Doom* and *The Deadly Assassin*. But what was also new was that we were shown the blood and the pain that never seriously seemed to be an issue when the Third Doctor took to violence. Thus while becoming more demonstrative in its graphic depictions of violent behaviour, *Doctor Who* was at the same time becoming more accountable and responsible, emphasising the ugly results of violence rather than the superficial glamour of the act itself. In accordance with the shift in emphasis, a more uneasy balance between violence and moral righteousness is struck by the Fourth Doctor who, returning to the complex moral ambiguity of his first incarnation, is a more 'romantic' hero than his predecessor, aware of contradictions in the universe and, more immediately, in himself; he angrily berates Leela for her easy-handed despatch of her enemies with knife or janis thorn, but is himself quite prepared to take drastic measures, using poison gas in *The Brain of Morbius* and a makeshift mattress-bomb in *The Talons of Weng-Chiang*, casually flicking a lethal Horda onto a hapless Sevateem in *The Face of Evil* and inflicting grievous harm to Harrison Chase's chauffeur and Scorby's neck in *The Seeds of Doom*.

Always ready with a backhand chop - the Third Doctor.
Photo © BBC.

SOCIETY CULTURE

Of course, the attentions of Mary Whitehouse and the National Viewers' and Listeners' Association soon wrought their influence on this trend in *Doctor Who* and, as we have seen, under producer Graham Williams the show directed itself towards more cerebral and insidious kinds of conflict than mere violence. But violent behaviour on the part of the Doctor was not restricted to the early Seventies; the First Doctor was seen clubbing his opponents senseless in both *The Reign of Terror* and *The Rescue*, while in his fifth and sixth incarnations he became involved in ever more graphic stand-up fights on the gantries of Seabase Four, the Cyber-tombs of Telos and the acid baths of Varos. While the Seventh Doctor was less ready to show his hand in physical intervention, he was nonetheless quicker than any of his predecessors to exploit his physical powers to disable or ground his foes.

And yet violence, even in his third incarnation, is always the Doctor's last resort. As he remarks on more than one occasion, the end of never justifies the means, and each of his incarnations perpetually strives for a peaceful solution to conflict, whatever the scale. In his refusal to allow Tyler to kill a lone Roboman in the sewers of Dalek-infested London, just as in his increasingly desperate attempts to negotiate a peace with the Silurian Icthar as nuclear war threatens to destroy humanity, the Doctor displays the same essential reverence of life. War is to him an abomination, a sacrilege against life, and he rails against the militaristic impulse in man, dismantling an alien explosive in *Terror of the Autons* before the UNIT ballistics team can examine it, reacting with disgust to



Insisting on justice - the Fourth Doctor combatting Mandragora. Photo © BBC Video.

◄ King John's bellicose song in *The King's Demons* and Sir George Hutchinson's 'celebration' of the Civil War in *The Awakening*, and denouncing Richard the Lionheart's general as a 'stupid butcher' in *The Crusade*. Small wonder that the Doctor appreciates the Leisure Hive on Argolis, a sterile planet blighted by nuclear war where now, as Mena explains, "The purpose is to promote understanding between life-forms of all cultural and genetic types. There must be no more such wars . . . Each race learns to understand what it is like to be the foreigner."

As the Doctor tells Sutekh, "All sapient life is our kin," and indeed for the Doctor mortal life is an object of worship and celebration, the essence of all he holds sacred. He feels both sorrow and contempt for those creatures who are not content to celebrate life in all its frail beauty, but seek instead the egotistical goal of distorting and prolonging their existence. "They're immortal!" gasps Tegan as the true nature of Mawdryn's fellow scientists becomes clear. "For what it's worth . . . " the Doctor is heard to reply. Like the Sisterhood of Karn, who in their quest for immortality have condemned themselves to a 'living death', Mawdryn pays for his self-regard by longing for change and release. Death has a vital and precious part to play in the Doctor's universe; without it there is no meaning in the actions and words which mark us out as who and what we are. The deaths of Katarina, Sara and Adric, striving to save humanity from destruction by Daleks and Cybermen, are a curiously uplifting affirmation of the Doctor's constant endeavours. Those who deny their mortality, who seek to cheat death, are seen to do so at tremendous cost not only to their own dignity but to the lives of those who would rightly inherit the universe from them. Horror and disgust accompany the Doctor's discovery of the truth behind the supposedly Utopian lifestyles of Jano's Elders – who absorb the life-essences of the so-called Savages – and the prosperous people of Zanak, the planet whose parasitic destructiveness wipes out entire worlds merely to prolong the life of the ancient, wizened Queen Xanxia who is unable even to move from her throne.

"There are some corners of the universe," says the Second Doctor during one of his more memorable battles with the Cybermen, "that have bred the most terrible evil . . . it must be fought." While sanctifying life in all its forms, the Doctor is always quick to stand against those life-forms which seek to assert themselves in a wider domain than that which nature and the universe have decreed them. He declares his opposition to the Nucleus of the Swarm in exactly these terms – "But you intend to dominate both worlds: the microcosm and the macrocosm," he answers in response to the Nucleus' claim that expansion and multiplication is the prerogative of all species. He is unequivocal in the despatch of parasites like the Macra, the Animus, the Nimons and Axos, which plunder planets of their energy and life-force, and yet in spite of declaring mankind to be "quite my favourite species", he never succumbs to prejudice or dogged partisanship when he finds humanity at odds with other races. In *Warriors of the Deep* he rounds viciously on Preston when she suggests that the invading reptiles be wiped out with hexacromite gas: "Sometimes I wonder why I like the people of this miserable planet so much." As the Doctor articulates in *The Masque of Mandragora*, "It's part of a Time Lord's job to insist on justice for all species . . . Mandragora will take away from one man the only thing worth having – purpose. The ability granted to every intelligent species to shape its own destiny."

EVIL CULTURE

The Daleks, the Doctor's mightiest foes, advocate the wanton destruction of life and the eradication of beauty, and his condemnation of them is almost religious by the time he reaches his fifth incarnation, and perhaps even obsessive when in his seventh. Asked by the newly-revived Davros whether the Daleks have "achieved much" in the thousands of years he has slept, the Fourth Doctor replies with a gentle gravity, "Oh yes. They've spread havoc and destruction throughout the ten galaxies, destroyed countless innocent lives . . . " Yet, when confronted with the opportunity to wipe out the cause of that havoc and destruction in Davros' incubation room at the very dawn of the Daleks' reign of terror, the Doctor refuses, aware that to do so would be to become no better than the Daleks themselves. The Doctor maintains an almost Hippocratic earnestness about his moral responsibilities and the boundaries of acceptable action. He is unable to wipe out the embryo Dalek race in *Genesis of the Daleks* for the same reason that he cannot shoot Davros in cold blood on a later encounter, and he expects moral commitment to others to be as absolute as his own: without hesitation he wrests the Logopolitan CVE from the Master's control at the cost of his fourth life, while he persuades the infected Professor Sorenson to end his anti-matter experiments in suicide because, he argues, as scientists "We buy our right to experiment at the cost of total responsibility." The Doctor himself never shies away from taking such unqualified responsibility for his own sometimes reckless actions when their consequences catch up with him; he risks his own life to return the blue crystal to the Great One on Metebelis Three, to repair the personality defect he introduced to Xoanon which plunged generations of Sevateem and Tesh into a life of fear and conflict, and to safeguard the Earth against the unleashing of the power of the Nemesis comet.

In this way, despite the Doctor's insistence on the sanctity of individual existence, his most memorable actions can be seen as a total surrender of his sense of selfhood, while the goals of some of his most powerfully-remembered adversaries – Sutekh, Mavic Chen, Salamander, the War Lord, Eldrad, Scaroth, Monarch, Sil and of course the Master to name but a few – are clearly entirely opposite, an assertion of supreme egotism, an obsession with self-justification which seeks to obliterate anything which threatens its own perception of itself. For many viewers *Doctor Who* is at its best when plundering the iconography of romantic/gothic literature, and it is surely no coincidence that so many of the Doctor's arch-enemies are obsessive scientists who, like Frankenstein and Dr Jekyll before them, are single-mindedly seeking in their cobwebbed laboratories an absolute truth which in effect is a universe which operates as an extension of their own vain egos. Davros is perhaps the clearest example, but there are many among the Doctor's own race. Alone among these errant Time Lords who have fled Gallifrey, the Doctor's freedom is genuine for the very reason that he persistently denies egocentric considerations in favour of the thrill of pitching himself against injustice. Conversely the fate of Omega and Morbius is a ghoulish incarceration in a universe hellishly devoid of anything but themselves, while the systematic imprisonment of the Master, the Meddling Monk and, latterly, the Rani makes a similar suggestion. Even the 'renegade' Time Lords who do not seek to dominate the universe are seen to lead exclusive, ascetic lives; the hermetic retirement of K'anpo Rinpoche and Professor Chronotis are not for the Doctor, whose restless curiosity and strong sense of justice drive him on in quest of adventure. Even in the earliest episodes, where his overriding motivation is merely to get back to his TARDIS – to extricate himself from entanglement with prehistoric man, racial conflict on Skaro or obligation to search for the Keys of Marinus – it is the Doctor's reckless curiosity and outspoken attitude which put him there in the first place and, more often than not, keep him there until he sees justice is done.

It is interesting to note that in 1979, at the culmination of an era of *Doctor Who* which saw a concerted effort on the part of the production team to rationalise the Doctor's galactic travels by giving them first a purpose (the quest for the Key to Time) and then a specific purposelessness (the Randomiser, as a means of avoiding the Black Guardian), script editor Douglas Adams suggested a story in which the Doctor "decides that he really is sick and tired of, and can no longer see any point in, just continually going around pitting himself against this and pitting himself against that . . . I wanted him to actually try to escape out of it, and refuse to have anything to do with whatever problem the universe may throw at him." Perhaps a logical extension of the opening TARDIS scene in *Pyramids of Mars* ("I walk in eternity . . . it's about time I found something better to do that run around after the Brigadier") and a throwaway line in Adams' own *City of Death* ("Never mind the time slip, we're on holiday!"), the suggested story was to climax with the embattled Doctor returning to the fray after coming to the realisation that withdrawal from other people's problems is exactly the act of egocentric selfishness against which he fights his crusade through space and time. It is perhaps this essential truth which continually motivates the Doctor throughout his many lives. A mass of contradictions, certainly among the most complex, luminous and idiosyncratic figures in twentieth century fiction, the Doctor is a loud, assertive, larger-than-life character who, despite the little vanities to which he is prey, ultimately subordinates his ego to a deeply felt compassion for the universe. It is a compassion which sometimes transcends the human – in his offhand reaction to Laurence Scarman's terrible death in *Pyramids of Mars* he is accused by Sarah of exactly the same sort of "callous disregard for human life" which enables him to identify the Black Guardian at the climax of the Key to Time quest. It is just this sort of contradiction which makes the Doctor the mythical hero he is. As the authors of *The Unfolding Text* point out, the TARDIS itself – the programme's most stable and enduring icon – is to all intents and purposes a symbol for the Doctor, "grand, scientific and powerful on the inside; absurdly idiosyncratic on the outside, and human in its tendency to error – like the Doctor himself."

After thirty years of adventure, that seems to say it all.

Thirty years on - and the Doctor is still facing threats, attacks and critics - but handling them all as skillfully as ever. Photo © ARAB.

Prelude

The Left-handed Hummingbird

It was very dark down this end of the house. Jacqui moved slowly, one hand pushed against the wall, the other protectively covering her swollen belly. She had to take off her shoes, to try and move more quietly, but all she'd managed to do was make her feet cold.

There was a collective shout of laughter from somewhere upstairs. The soldiers were enjoying their Christmas Eve party. Jacqui had gone to a lot of trouble to make sure they had a good time, smuggling bottles of booze into the house in paper bags, holding them so tight so they wouldn't clink. The Lieutenant hadn't suspected a thing.

The last time she'd been down the pub she'd made a break for it, slipping away from the soldiers and into the women's loo with some crazy plan of climbing out the window. There wasn't a window, anyway, as it turned out; even if there was, she and the baby probably wouldn't have fitted through together.

In the end the uniforms came in and got her, looking faintly embarrassed as they stomped into the Ladies' in their big tough boots.

There were still guards on all the doors and the gate, but the inside of the house was dead quiet. Only the party sounds and snores from some of the rooms punctuated the winter silence.

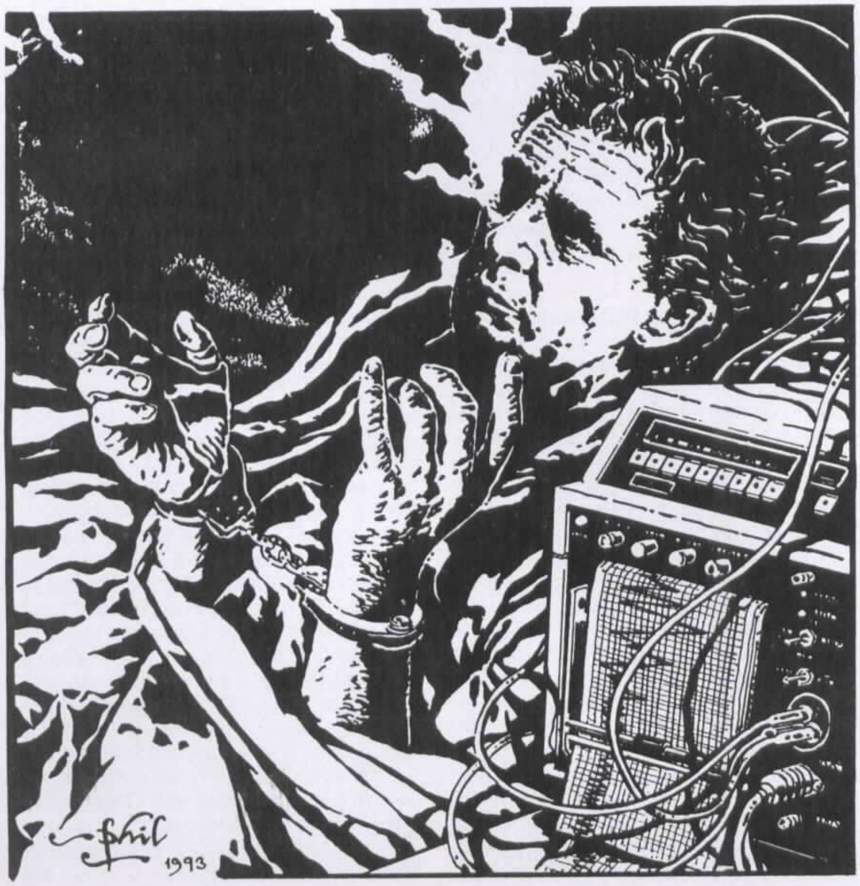
Jacqui's fingers slid over the handle of the door.

She reached into the pocket of her overalls and took out a single key, deftly removed from the Lieutenant's master set this afternoon, just after lunch. When she said she wanted to help with the cleaning, they'd thought she was just bored, waiting around for her turn for the tests. But she knew from being in prison that cleaners can get in anywhere. Anywhere they like.

She pushed open the door and said, "I heard you screaming."

Until now, she'd only glimpsed the inside of the room. She knew there was a bed, and something that went beep. Now she saw that the low electronic sound came from an EEG machine, trailing long wires like the tentacles of an octopus, reaching out to the dark figure in the bed.

The man turned to look at her, and she could see the curve of his face reflecting the green light of the EEG screen, his eyes startlingly clear in the darkness. Jacqui felt the heat start up in her face. "Well," she said. "*I* didn't hear you." She put both of her hands on her belly.



He didn't say anything, just looked at her. How come he was so quiet? How long had he been here? A week, two weeks? Jacqui edged into the room. It was even colder inside. "When I first came here," she went on, the words spilling out of her in a stage whisper, "they thought I was the psychic. But it's not me. It's the kid." She grinned suddenly. "I picked out his daddy specially, he was working at a petrol station, he had the most beautiful skin. Deep deep brown, and smooth as an apple. I chose him because I wanted my baby to have that skin. But the kid got something more. A little extra. You know?"

The grin slid off her face under his cloudy stare. "Can you understand me?" No answer. Maybe they'd put drugs in the food. She'd seen the metal trays they carried in to him, making sure they closed the door before anyone could get a look inside. "You can trust me. They won't let me go either."

She hesitated, squatted with difficulty beside his bed. "So. Junior, he heard you screaming. He woke me up the first time. I could hear him having nightmares, down there . . . you know?" No answer. "It's just . . . all those soldiers who brought you here, and the locked room, and all the guards. The Lieutenant won't let anyone near you. You must be something pretty special, right? A space alien," and her voice dropped into a conspirational whisper. "That's what the soldiers say. A real live space alien."

Why wouldn't he answer? She patted her stomach for the comforting feel of the firm curve of flesh, wanting to explain. "I dream what the baby dreams. He sends me messages. Usually it's just darkness and warmth, lovely. This time it was pyramids and flowers, and a blazing blue sky . . . and someone with a smile like a stab of light and hair whiter than sand . . . impossible things, things he's never seen. Is that where you come from? Or is it somewhere you've visited?

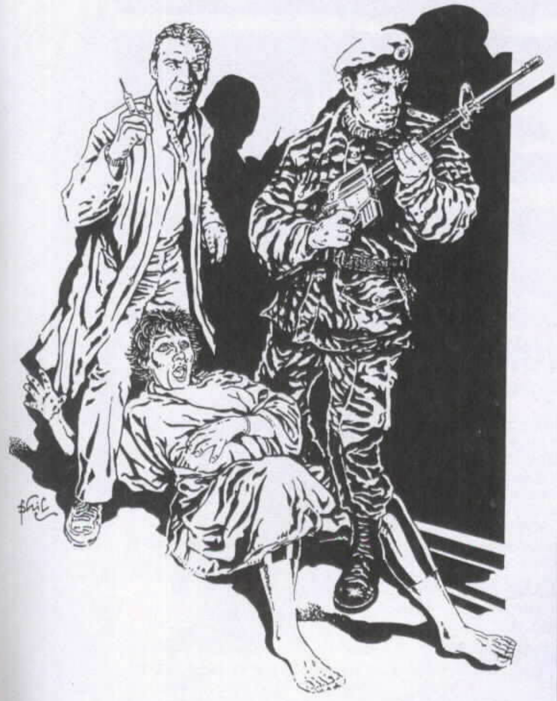
She realised her voice had fallen into a singsong, the lilting aimlessness of voices around a campfire, while guitars and joints were passed from hand to hand, pungent smoke drifting up to the stars.

Maybe he didn't have any friends either, no-one would come looking for him, to take him away. How long would it be before Jacqui was back outside, under the stars? Maybe they'd never let her go. Maybe they'd keep her baby. And what would they do with their space alien? What would they do with him? She tried to imagine the place he'd come from, the places he might have been, rocking through the sky in his UFO, like a magic carpet ride . . .

"Get out," said the man.

She was so startled by his voice that it was a moment before she noticed the EEG machine was moving, making horrible scratching noises as its needles trailed across the paper. A moment later, Junior kicked, a sharp movement deep inside her.

"Please," he said, and his hands had pulled free of the covers of the bed and she saw light glinting on the handcuffs tangled between his wrists. "Go! *Now!*"



It hadn't occurred to her that the reason he was locked away might be that he was *dangerous.*

Jacqui felt Junior kicking and kicking at her womb, and she climbed unsteadily to her feet and stumbled across the cold floor, pushed back by the panic in his voice as he screamed at her, desperately, "Get out, get away, get out, *get out,* GET OUT!"

Oh God! Junior was screaming!

The lights came slamming on around her, and there were soldiers and men and women in white coats running in. But Jacqui didn't hear it, Jacqui didn't see it, she heard and saw what Junior was hearing and searing, a great wind exploding out of nothing, a great gush of blue flame –

– exploding, flooding into the baby, too much for it to hold, too much stop it's too much it's much too much oh God *stop* –

– and the alien screaming, because he was being *used,* because he couldn't stop it, stop the flood that was pouring through him into the child –

– a terrible face painted blue and black, laughing and laughing, white hair floating around the warrior's head as he let loose his battle cry –

– they stepped over Jacqui, stepped around the hippie curled on the floor in the hallway, taking no notice of her.

Kate Orman

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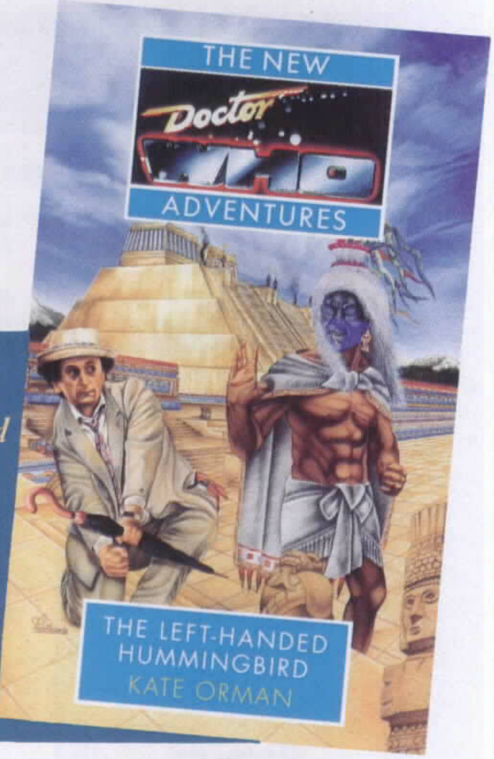

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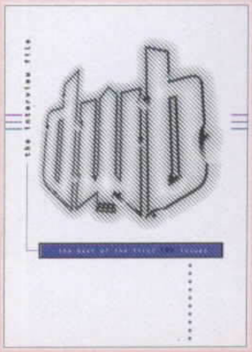

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